

THE RESEARCH PAPER

*Gathering Library Material; Organizing
and Preparing the Manuscript*

BY

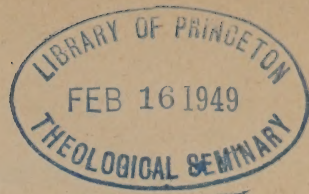
LUCYLE HOOK

AND

MARY VIRGINIA GAVER

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*Gathering Library Material; Organizing
and Preparing the Manuscript*

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WORKING RECORD

NAME	COURSE No.		
	<i>Date</i>	<i>Date</i>	<i>Instructor's</i>
	<i>Due</i>	<i>Finished</i>	<i>Signature</i>
I. Choosing a subject (conference) p. 1	.....	.....	.....
A. Tentative statement of objective p. 2	.....	.....	.....
.....			
.....			
B. Subject headings p. 3	.....	.....	.....
II. Using library tools p. 3	.....	.....	.....
A. Card catalog p. 3	.....	.....	.....
B. General indexes and bibliographies p. 10	.....	.....	.....
C. Subject matter reference books p. 16	.....	.....	.....
D. List of authorities p. 29	.....	.....	.....
III. Preparing the working bibliography p. 30	.....	.....	.....
IV. Making the preliminary outline p. 35	.....	.....	.....
A. Questions p. 35	.....	.....	.....
B. Tentative outline p. 35	.....	.....	.....
C. Slugs p. 36	.....	.....	.....
V. Taking card notes p. 37	.....	.....	.....
VI. Stating the final objective p. 41	.....	.....	.....
.....			
.....			
VII. Making the sentence outline p. 41	.....	.....	.....
VIII. Writing the rough draft p. 43	.....	.....	.....
.....			
.....			
IX. Completing the paper p. 44	.....	.....	.....
A. Complete paper (with Working Record and Evaluation Sheet bound in front of the title page).	.....	.....	.....
B. Carbon copy of the bibliography for the instructor's files with title and name of author added.	.....	.....	.....
C. Manila envelope containing card bibliography, card notes, outline, rough draft.	.....	.....	.....
Evaluation (conference) p. 49	.....	.....	.....

To the Reader

IT IS OUR aim to present a handbook that can be used by an undergraduate student who is preparing a research paper for the first time. The research paper serves a twofold purpose. It provides the student with an opportunity to gain experience in the use of the library, and it gives him practice in the collection of material from many sources. We have found that, although some manuals are given over to the gathering of library material and others to the exact management of mechanical details of note-taking, footnoting, and bibliography making, no one manual describes a desirable step-by-step procedure for these essentially correlated fields of library usage and writing technique. We have intentionally narrowed the techniques to the simplest correct procedure, believing that, having mastered a body of techniques thoroughly in one learning process, the student will be able to vary his research activities according to the direction of subsequent instructors.

After the student has mastered the techniques proposed in this manual, he will begin to sense that a research paper is not a series of unrelated steps but one continuous process of growth. Gradually, he will find that each clearly defined step as outlined in the manual will merge with the steps before and after. It is hoped that in the course of time the student will progress from strict adherence to exact method to the realization of what research really is.

Since this manual was worked out by an English teacher and a librarian, it is likely that the techniques suggested are those which will be preferred by instructors dealing with literature, history, and other allied fields. After the method has been learned, the student will find that his knowledge is equally useful in any other subject. The basic concept of research is the same, although some of the forms may differ.

It is urged that the Working Record included at the beginning of the manual be used by the instructor. The Working Record has a double role, that of stern timekeeper and gentle moral stabilizer. We have found that the inexperienced research student gains confidence in his ability to finish the task before him when he realizes that clear instructions and definite, adequate time allowances are given for each step.

Each section of the text in the manual is keyed to the Working Record so that the apportionment of the work is clearly realized from the very beginning of the task. The use of the record will enable the instructor, if he wishes, to follow the student's progress and keep in touch with the student's approach to the work. It enables him to detect signs of distress before the student bogs down irretrievably in a mass of minutiae. If it is not possible for the instructor to dictate the time limits, the student can keep the record for himself, in which case he will find the outlined Working Record an invaluable aid in budgeting his time and arranging his working schedule.

There are many ways of managing the time element, depending upon the experience and ability of the students, the length of the theme assigned, and the degree of maturity expected in the finished work. Some instructors prefer to concentrate wholly on the paper for a short time, whereas others prefer a longer period with continuing regular class work. In either case, the Working Record with its insistence upon regularity and budgeting of time will be found to be an invaluable aid both to student and to instructor.

In listing and describing library tools, we have tried to provide the information which the librarian or class instructor would wish students to have available as bases for class discussion. The excerpts from reference books illustrated in Figures 5-12 have been selected so that the instructor can use them to demonstrate fine points in the use of those library tools which are troublesome to students. To insure sufficient preparation for the use that must be made of these library tools for each individual theme, we recommend that each student perform some practice work in the use of all the tools that the library possesses.

A simple device that we have found helpful for this necessary practice work has been the use of question cards with corresponding answer cards that can be used by the student for self-checking his performance. During the practice work periods, the set of twenty-five

to thirty question cards, each containing several questions, may be distributed to the class. Each student can then search for the answers to these practice questions, look at the corresponding answer cards when the hunt is completed, and check his methods if he has not found the correct answer. When the minimum number of questions set by the instructor has been answered by the student, it may be inferred that he knows enough about the library tools to start work on his own subject. This particular device is, of course, not the only method by which practice work may be arranged, but it does insure that the student handles with intelligence a number of library tools which he might otherwise overlook.

The preparation of the questions by the teacher and the librarian permits the adaptation of the practice work to the available tools and materials in the particular library. Some suggested questions on general indexes and bibliographies might be:

1. Is the book *Titans of Literature*, by Burton Rascoe, indexed in the *Essay Index*? Does our library have a copy of it? (Do not use the card catalog.)

2. Find a review of the book *Allenby, a Study in Greatness*, published in 1941. Were the reviews generally favorable or unfavorable? Who was the author?

3. Locate a reference to Sir Richard Steele's essay on dueling. In how many books can you find this essay?

4. Are the following magazines indexed in *The Readers' Guide*? *Nation's Schools*, *New Yorker*, *Reader's Digest*. Which of them do we take in our library?

5. Find a list of eight to ten magazine articles on musical festivals. Give two additional headings under which you can find related articles.

Some questions suggested for practice in subject matter reference books might be:

1. Find a list of the frontiersmen whose biographies are included in an important biographical set.

2. Find an article about New Mexico as a region, which includes a sizable list of stories, plays, and other literature about that state.

3. Find an authoritative discussion of American newspapers between the years 1775 and 1860.

4. Find an article summarizing the events in Europe and the rest of the world during the century leading up to the French Revolution.

Another device that we have found invaluable is the evaluation sheet. It also serves a double purpose: to help the instructor and to instruct the student. It helps the instructor to maintain an objective point of view in grading and to keep a true balance between points which are basically important and those which are merely to be desired. A careful examination of the evaluation sheet will reveal the importance attached to organization, logical thinking, and the use of material. Mechanics of composition, although of great importance, is divided into enough categories to call the attention of the instructor to the exact weakness in the student's writing, but no one small dereliction in the big field of grammar and rhetoric will ruin the student's chances of a fair mark.

After the completed paper has been marked, we recommend that the student study the evaluation sheet carefully before the conference on his completed work. It is helpful to ask the student to correct all his mistakes—even the most minute—in writing on a separate piece of paper with corresponding numbers and lines. In the first extended piece of writing a student has ever done, mistakes which have gone unnoticed before often pile up to an alarming degree; moreover, the student will be surprised to find that they tend to follow the same pattern. It will be no task for the instructor to point out the areas that need attention as he talks over the subject of the next theme.

We suggest that several basic volumes on research, style, and bibliography be made easily available for use in the library or on the instructor's shelves. A careful examination of various sources will convince the student of the laws which exist in the field of research and make him more aware of the importance of precision in every phase of his work. He will learn that he is acquiring a vocabulary which other students will understand and that within the careful limitation of research there is true freedom of inquiry. The following works are recommended:

Chicago University Press. *A Manual of Style*. 10th rev. ed. Chicago, University of Chicago Press, c1937.

Williams, Cecil B. and Stevenson, Allan H. *A Research Manual*. New York, Harper and Brothers, c1940.

Witmer, Eleanor M. and Feagley, Ethel M. *Beginner's Guide to Bibliography*. New York, Teachers College Library, Columbia University, 1947.

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L.H.
M.V.G.

The Research Paper

A RESEARCH PAPER is an exposition which presents the results of a careful investigation of some chosen topic. The labor involved in constructing the paper is justified partly by what you will learn from the material read and partly by the training that you will receive in the course of writing it. It is especially valuable because you will become acquainted with the necessary library techniques by learning to use reference books, important indexes, and all of the valuable short cuts to the information you seek. You will learn how to take notes that contain adequate information and how to organize material into a readable document. Once the technique of research and preparation of a correctly documented theme has been mastered, you will be prepared to face any course in which a term paper is required. It is the rare student who does not get real enjoyment and great satisfaction from his completed research paper.

It is almost easier to tell what a research paper should *not* be than what it should be. Emphatically, it should not be a re-wording of an encyclopedia article or the re-hashing of a text or reference book. It should not be the stringing together of quotations from several authorities interspersed with undocumented paraphrases from other authors. Nor should it be a biographical sketch of a writer followed by a series of book reports. It *should* be an original treatise on some familiar body of materials, a document which is written by a student who has searched with intelligence through varied sources for certain facts which he recognizes as essential to his chosen subject. He may take a pertinent idea from one author, a telling quotation from an authoritative document, and, having gathered together a body of such information, he is enabled, through his imagination and his knowledge, to create something new. This is a continuous process from the time the student starts by defining his subject, through the search for material, the taking of notes, the framing of the sentence outline, writing the rough draft, checking the correct documentation, up to the completed theme.

This process cannot be accomplished in one operation, however, no matter what length the paper is to be. It is necessary to take one careful step at a time. Although each step depends on the preceding step in the writing of a properly integrated paper, from the beginning of his work the student should have a clear concept of the entire task before him with the end result firmly in mind. It is for this reason that each step should have a certain time limit for its accomplishment, depending upon the length of the paper assigned. Refer to the Working Record at the beginning of this manual to help you in your time budget and to locate the instructional topics in the manual.

I. CHOOSING A SUBJECT

The first item on the Working Record is a conference on your topic. Go to your instructor with ideas. The best subject will be one in which you yourself are interested. Do some preliminary thinking. What is the most interesting book you have read in the last several years? You may wish to pursue the subject of the book further. Do you know anything about the literature of your own state or locality? Folklore and Americana are always interesting. Students with scientific interests may turn to the general fields of aviation, radio, natural sciences, or astronomy. Excellent research papers have been based on the social problems involving prison reforms, child labor, settlement houses. What vocation or profession do you expect to enter? An inquiry into the fields of nursing, social welfare work, forestry, or chemical research is always rewarding. If you intend to be a doctor, there are personal reminiscences of doctors and surgeons ranging from Harvey Cushing's *The Life of Sir William Osler* to fictional accounts like Sinclair Lewis' *Arrowsmith*. If you are thinking of the law as a profession, your researches will lead you to the fantastic trial in *Alice in Wonderland* as well as to the English courts satirized in several of Dickens' novels. If you are interested in historical figures, investigate de Caulaincourt's *With Napoleon in Russia* or John Buchan's *Oliver Cromwell*. Any historical movement or figure will yield ideas for a research paper.

The subjects in American history are unlimited: pioneers, politics, the Civil War. It does not matter whether your subject deals primarily with facts or with ideas. In all fields many notable works of literature have been written, and it is usually from literary sources that the research papers come to life.

You should be careful to choose a topic which you can handle in the time and word-length allotted for the paper. The ordinary term paper is from 3,000 to 5,000 words in length and is assigned from four to six weeks before the date it is due. Too often the subject chosen for such a paper proves to be too great. At first the Development of the English Novel might seem acceptable as a subject, but, on examination, a student will find that there are many topics suitable for short papers under the all-embracing subject of the English Novel. Take one small corner of it, such as the development of the heroine in the nineteenth century (if you are interested in feminism), or famous sisters (if you like the Brontës), or children in literature before the twentieth century (if your interest lies in child psychology).

There is plenty of material to consult on any subject that you choose, and when you have finished your theme, you will have something of your own, even though the material on which you drew has been familiar to many readers for years. You will have made it your own by injecting into it your critical ability, your interpretation, your enthusiasm.

A. Statement of objective. When you know your field, make a concise statement of your subject for yourself and scrutinize each word for the exact meaning. Define your terms as nearly as possible even at this early stage. If, for instance, you have chosen American pioneers as your topic, the definition of terms would reveal the tremendous scope of the subject. The word *pioneers* would lead you to ask, "What is meant by a pioneer?" Geography would come into the discussion: "Does the word pioneer mean those people who crossed the continent to the Pacific coast? Were the Mormons, who stopped in Utah, pioneers? Were the people who went only as far as Ohio and Illinois pioneers?" Such inquiry as this will force you to narrow your thinking to certain localities and also to consider the chronological aspect of the topic. At this point, too, you may begin to ask what the word *American* means. "Shall my research be confined to those whose forebears settled in the northern and eastern English colonies during the seventeenth century, or shall I include those people who began to migrate from many European countries during the early part of the eighteenth century?" After deciding these points, you may ask, "What do I want to know about these people? Am I interested in their reasons for leaving the Atlantic seaboard, or their traveling difficulties, or the routes they followed, or the cultural influences which they took with them, or the growth of these influences after they settled in some specific place? What do I mean by culture?"

Any topic will serve as the subject for a research paper. Let us concentrate on the last and narrow the subject down to the statement: "I am interested in American-born pioneers. I intend to trace the growth of culture in some specific section of the pioneering country." The statement is still wide in meaning, but until you begin to look for your working bibliography and possibly to read the first books and articles, you will find it difficult to be more specific.

You must present your chosen subject in a scholarly manner; that is, the information must be presented in such a way that your reader is satisfied with your choice of material as well as assured that it is correct in every detail. You have embarked upon a task about which you know a few things, but you must depend upon printed matter for most of your information. You must (a) consult authorities on your subject and (b) read material which may be defined as the subject itself. In a literary theme, therefore, information *about* authors and *about* literature would be regarded as secondary, and the literature itself as primary material. In original research, primary material consists of manuscripts, diaries, letters, wills, and other documents usually in unpublished manuscripts. Since very little of this kind of material is available to the usual student, printed autobiographies, journals, and reprints of historical documents, letters, and similar writings are regarded as primary.

In a study of American pioneers, for example, Frederick Jackson Turner's *The Frontier in American History*, Harold Underwood Faulkner's *American Political and Social History*, and Nancy Wilson Ross' *Westward the Women* are secondary. *Grandmother Brown's Hundred Years* (memoir) and *History of the Expedition of Captains Lewis and Clark* (journal) are primary. Such novels as Ole Rølvaag's *Giants in the Earth* and Conrad Richter's *The Fields* can fall into either category depending upon the point of view. In a paper on fiction which deals with American pioneers they would be indicated as primary. In a purely historical paper both would be considered secondary.

In writing a research paper, you will use both kinds of information. You will be guided somewhat by authorities in the field, but you will be expected to use your own judgment when you read the primary material. After all, in a very real sense, your subject is original, and you have a right to your critical opinion. In a research paper, every important statement must be "backed" by an authoritative quotation from secondary or primary sources. If you disagree with an authority, be ready with your quotations from primary material to back up your contention. The best and only way to prove a point in scholarly discussion is not by an *ex cathedra* statement ("I think it is so because I think it is so") but by an exact quotation with author, title, and page cited. This is the essence of a research paper.

B. Subject headings. In order to get in touch with primary and secondary sources, the actual working material of your theme, you must know thoroughly the tools the library contains. It is only through these devices that you will be able to find the information you must have. If your subject is general enough to be found in an encyclopedia, that is one of the best places to go to obtain an "overview." As you read the article, try to pick out key words, catch words, or subject headings. If you are working on American pioneers, for instance, you would break down your subject into general groups and make a list of the words or topics: early settlers; the West; Westward Movement; Indians; explorers; United States (Territorial expansion); exploring expeditions; frontiersmen; frontier and pioneer life; fiction (West). If you know the names of certain authors who wrote extensively on your subject, follow that lead also. A little preliminary thinking would direct you to reference books on American history; actual experiences of people as reported in autobiographies, diaries, and letters; social reporting and interpretation to be found in well-documented novels of American life.

Since your subject should be an original approach, it is natural that you must be ingenious in reaching the sources. You are, in a sense, blazing a new trail, and you will have to pick up clues wherever you can find them. Write your subject headings on a 4" x 6" card before you go to the library to learn about library tools. To get the most effective subject-heading card you should alphabetize the items, leaving generous spaces for additions which you will find as you go along. Later, you will use the subject headings to check systematically through all the reference books which you have listed as applicable to your topic. As you learn about library tools, you will refer to your subject headings and apply all you learn about the various indexes and references to your own topic.

II. USING LIBRARY TOOLS

Your success in using efficiently the material available in your library will determine to a great extent your production of a satisfactory research paper. The first requirement for attaining efficient research methods is understanding and skill in using library tools. Study the following information about the card catalog, bibliographies, and other reference books; check your understanding by performing thoughtfully some exercises on library usage. After that you should be ready to start using these tools for your paper.

A. The card catalog. You may already know how to use the card catalog as an index to the contents of a small library. In order to recall the necessary information, however, the main points to remember are listed for you here.

Books are arranged in most libraries by the Dewey Decimal System. A number is assigned to each book according to the subject of the book, to which is added a letter in com-

bination with a number, standing for the author's name and the title. This combination, written on the spine of the book and in the upper left corner of each catalog card, is known as the "call number" and serves as the clue to the location of the book on the shelves of the library. It is the symbol by which you "call for" the book in a closed stack library or locate it for yourself on the open shelves.

You will find that as you use a library for research work you will become acquainted with the meaning of some of these call numbers. If you can also familiarize yourself with some of the mnemonic devices of the system, you will speed up the efficiency of your work. The ten main groups of the Dewey Decimal Classification system are:

- 000-099 General Works
- 100-199 Philosophy
- 200-299 Religion
- 300-399 Social Sciences
- 400-499 Philology
- 500-599 Pure Science
- 600-699 Useful Arts
- 700-799 Fine Arts
- 800-899 Literature
- 900-999 History

Probably the group which you will use most for a literary research paper is 800-899; it, in turn, is divided as follows:

- 800-809 General works of literature
- 810-819 American literature
- 820-829 English literature
- 830-839 German literature
- 840-849 French literature
- 850-859 Italian literature
- 860-869 Spanish literature
- 870-879 Latin literature
- 880-889 Greek literature
- 890-899 Literature of other languages

Each of these main numbers is broken up according to the form of the literary production into

- 1 Poetry
- 2 Drama
- 3 Fiction
- 4 Essays
- 5 Oratory
- 6 Letters
- 7 Humor
- 8 Miscellany
- 9 Usually minor related literatures

By this system, 811 stands for American poetry, 821 for English poetry, and so on through each of the ten major divisions. In the same way, 834 stands for German essays and 862 for Spanish drama. As you can see, 890 to 899 is a catch-all number for a large group of books, but the application of the numbers for the forms of literature works in the same way, *i.e.*, since 891.7 is Russian literature, 891.72 stands for Russian drama.

Some very large libraries use the Library of Congress classification for their book collection. This is used, of course, in the Library of Congress itself and in some large college or university libraries. A few libraries make use of a system devised for their own special

needs. The essential point to remember is that the "call number" is the key to the location of the book regardless of the special system of classification used in the individual library.

Most libraries of any size will have a few special collections shelved separately in their own particular part of the library. These are usually indicated by a symbol or letter written over or before the call number, such as:

Ref.		Phil.		R809.1
820.9	or	159	or	K
C27t		D91f		

When you note such symbols used in the catalog, it will be wise to try to find an explanation of these symbols posted nearby or on special cards in the catalog itself. The most usual symbol of this kind, which is used in nearly all catalogs, is "R" or "Ref." to indicate reference books shelved in a special location in the library.

In many libraries, books of fiction have no call number but are simply arranged on the shelf in one large general group alphabetically by the author's last name. In some libraries you may find that books of fiction are marked "F," with the author's last name or the initial of his last name written below this abbreviation. Another point which will help you in locating material is that books of individual biography are arranged not by the author but by the name of the person about whom the book is written. Thus, all biographies of George Washington will stand together on the shelves whether they are written by Jeanette Eaton, Parson Weems, or Rupert Hughes.

The most elementary fact, which you should know in order to use a card catalog at all, is that books are listed in a card catalog in three ways: under author, under title, and under the subjects of the book. If you are not familiar with these three types of cards so that you can tell one from another, study the illustrations given in Figure 3. Check yourself by looking in the catalog of your library for the answers to these questions: Does the library have the book entitled *Westward the Women*? What books by Francis Parkman does the library have? Does the library have any books on famous frontiersmen or on territorial expansion? What are the call numbers of the books you found?

In order to be at home in any library, you will need to remember that the headings for subject cards are usually designated in one of two ways. In some libraries the subject heading is typed in red at the top of the card, whereas in others it may be typed in black capital letters. Remember these two systems are used, so that you can recognize the meaning of the different headings on the cards. Of course your task will be very much simplified if you find yourself in one of the small number of college libraries which has a divided catalog—that is, all the subject cards in one file and all the author and title cards in another.

The more complicated aspects of using a card catalog are those involving the selection of the correct headings under which to look and the recognition of the difference between subject and title entries and the different forms of author entry. Some guide posts which may help you in this problem are listed below.

A good general rule in deciding what to look under is to select the more specific rather than the general heading. If you are interested in the psychology of dreams, look under dreams, not psychology; if you want material on the place of women in literature, look under women, not literature. Remember that it is the function of the catalog to bring out fine points about books which can not be done by the physical placement of the book on the shelf according to a classification system. It is possible, on the other hand, to go too far and to select a heading which is so specific that it would probably only be located in the index of a book, not in a card catalog. For instance, the heading "Conestoga wagons" is probably too specific for most libraries. In this case, it would be wiser to look under a somewhat larger heading having to do with transportation.

Remember that there are different types of subject headings. One type is the *form* heading which enters a book under the form in which it is written. Examples of this type are "English poetry—Translations from the Chinese" or "American drama—History and

criticism." A second type which you must know how to use is that in which the main heading is the name of a country or place but the sub-division is a subject. As examples of this type you will find "U. S.—Description and travel" or "U. S.—History"; in this case, "History" and "Description and travel" apply to the United States alone and therefore the name of the country is more important and comes first. On the other hand, a third type of subject heading is that in which the subject comes first and the sub-division is by country or place. Examples of this type are those subjects in which national boundaries are not important, the subjects themselves being more or less universal, as in the case of Art, Education, or Science. In these examples the place is secondary; therefore you would look under "Art—U. S." or "Education—Great Britain."

Remember that the author of a book can be an association or a government agency as well as a person. If you work in the field of education, you will come to recognize the National Society for the Study of Education or the U. S. Office of Education as *authors* of many important works which you will need to consult. In the field of English, the National Council of Teachers of English issues important studies. You will find these books listed under the name of the agency as the author. These organizations can in turn be the subjects of books written about the organizations; in such cases you will find the name of the organization used as both an author heading and a subject heading.

Because a card catalog is actually an index, it uses several devices similar to those used in the indexes of books. One of these is the *cross reference*; in the card catalog a cross-reference card is one which does not guide you to a particular book, but gives you clues as to where information may be found. There are two kinds. The *see* cross reference guides you from one heading which is not used in that particular catalog to another which is used; the *see also* cross reference is intended to guide you to *additional* material, referring you from one heading under which some material is listed to another under which more material on a related subject can be found. In Figure 1, the *see* card indicates that books on pioneers are not listed under PIONEERS but will be found listed under FRONTIER AND PIONEER LIFE, and the *see also* card shows that material on territorial expansion of the United States will be found under *both* U. S.—TERRITORIAL EXPANSION and LOUISIANA PURCHASE. Always follow up promising *see also* references when you are developing your working bibliography.

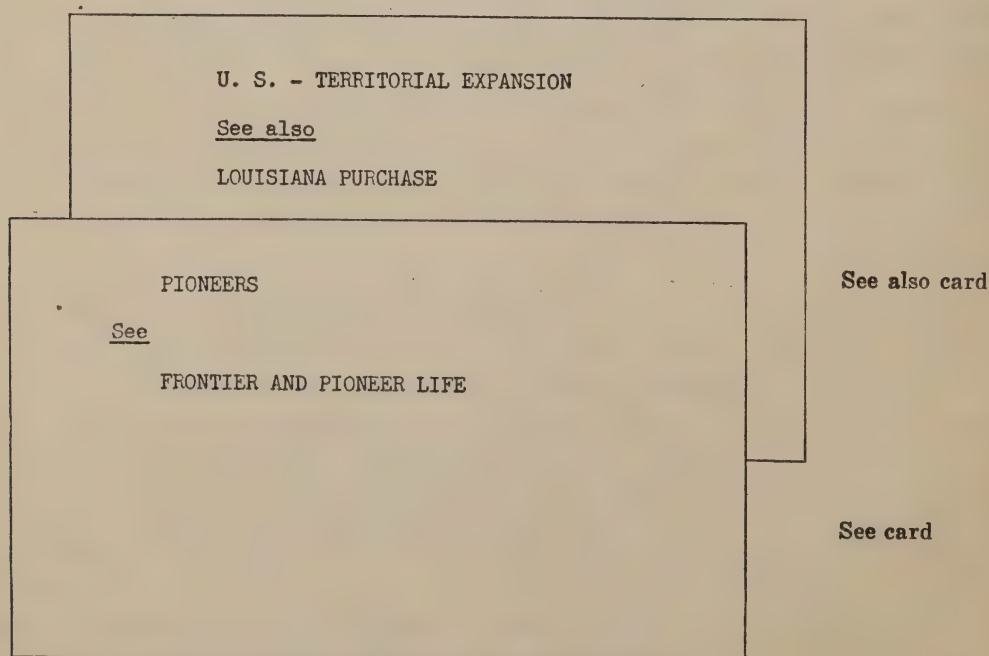


FIGURE 1. EXAMPLES OF SEE AND SEE ALSO CARDS

Another kind of card found in many library catalogs is the *analytic*. This card, which may guide you to materials hard to locate in other ways, is one that refers you to part of a book, such as a chapter on a special subject, or a play or a story included in a collection of plays or stories. These cards may differ slightly from one library catalog to another, but they will all give the essential information in a form easy to recognize once you master the items in the examples given in Figure 2. Analytic cards may be author (card 1), title (card 2), or subject cards (card 3) like the cards for the whole book.

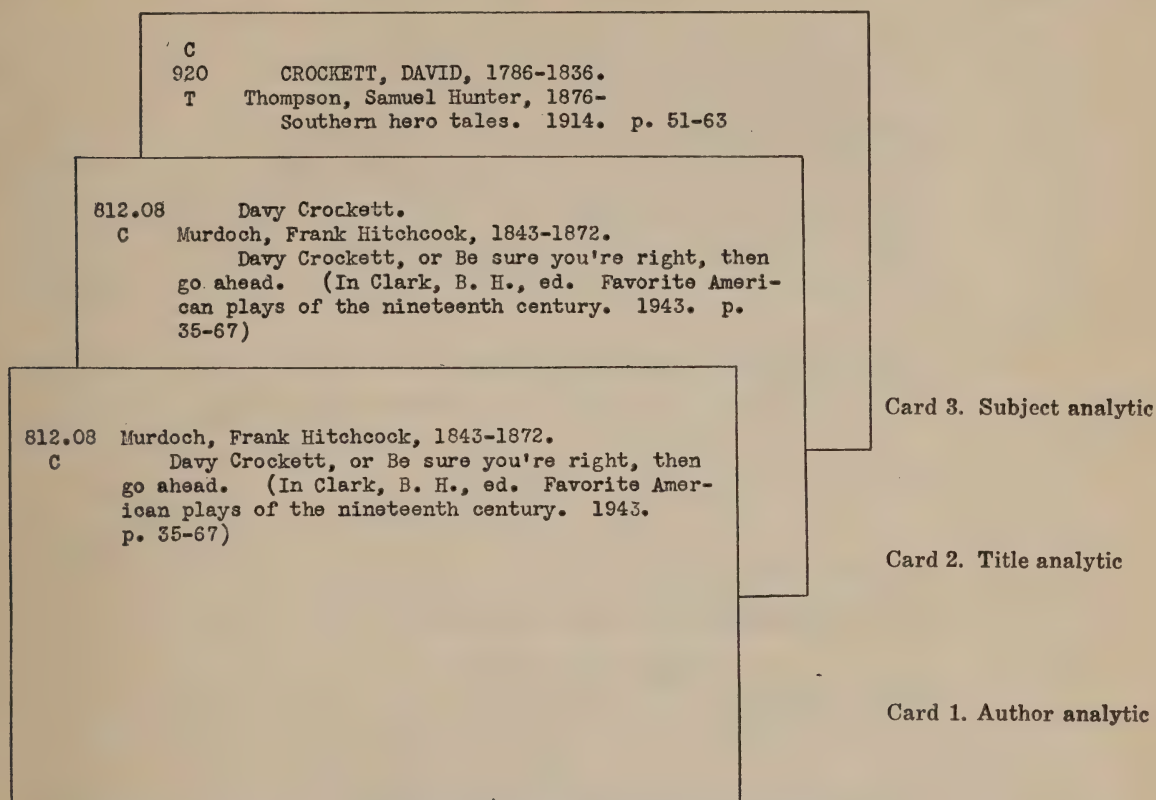


FIGURE 2. EXAMPLES OF ANALYTIC CARDS

In the examples of cards given in Figure 2, be sure to note the difference in the form of a personal name when it is used as a title and when it is used as an author or subject. In Card 2 Davy Crockett is a title and would be found by looking under the first word of the title, "Davy." On the other hand, in Card 3 Crockett's name is used as subject; therefore it would be found under his last name.

Libraries which do not use analytic cards to any great extent in their catalog expect the wide-awake student to use the many indexes of plays, short stories, biographies, and poems which are available as substitutes for this kind of cataloging. In Section II. B. you will find lists of the most important of these indexes.

If you do not locate an item for which you are hunting in one of these indexes, it is possible that you might locate it by intelligent browsing through the library shelves. There is a definite technique in browsing for information. If you know that one usable volume can be found under a certain call number, it stands to reason that other books of the same sort may be found nearby. It is possible, also, that there may be two separate classes of books in different parts of the library through which you should browse. For a theme about American pioneers, for example, you should examine books on Colonial history (Dewey Decimal call number 973.2), travel in the West (917.8), and books of literary criticism (810.9).

You will find that you can glean many clues and a great deal of useful information if you understand how to use the printed cards which you will find in the catalogs of most

libraries of any size. These cards, printed by the Library of Congress, are used to facilitate the work of cataloging and to make available to you their more complete bibliographical detail. In the examples given in Figure 3 and 4 each item is identified for you the first time it appears; check your understanding of these cards by identifying for yourself the unidentified items. Two devices used in these cards and in other library tools are the ellipsis marks . . . to indicate that information has been left out and the brackets [] to indicate that something not on the printed page has been added. Note examples of these devices in Figures 3 and 4.

		Card 1.	
973	Faulkner, Harold Underwood, 1890-	<i>a.</i>	<i>b.</i>
F	... American political and social history, by Harold Underwood Faulkner ... 3d ed. New York, F. S. Crofts & co., 1943.	<i>c.</i>	
	xvi p., 1 l., 814 p. illus., plates, maps, facsim. 23 $\frac{1}{2}$ " (Crofts American history series, D. R. Fox, general editor)	<i>d.</i>	<i>e.</i>
	"First printing, May, 1937 ... Third edition, eighth printing, April, 1943."	<i>f.</i>	<i>g.</i> <i>h.</i>
	Bibliography at end of each chapter. "General bibliography": p. 745-792.	<i>i.</i>	
	1. U. S.—Hist. 2. U. S.—Pol. & govt. 3. U. S.—Civillization. 4. U. S.—Econ. condit. 1. Title	<i>k.</i>	
	Library of Congress  E178.F282 1943 43-6787	<i>l.</i>	
	(45n7) 973	<i>m.</i>	
		<i>n.</i>	
978	Coates, Robert Myron, 1897-	Card 2.	
C	The outlaw years; the history of the land pirates of the Natchez trace, by Robert M. Coates. New York, The Macaulay company, 1930.		
	6 p. l., 3-308 p. front., plates, facsim. 21 $\frac{1}{2}$ "		
	Maps on lining-papers.		
	Bibliography: p. 302-308.		
	CONTENTS.—Pioneers.—The Harpes.—Hare.—Samuel Mason.—Murrell.	<i>j.</i>	
	1. Crime and criminals—Southwest, Old. 2. Brigands and robbers.		
	3. Frontier and pioneer life—Southwest, Old. 4. Natchez trace, Miss.		
	1. Title.		
	Library of Congress  F396.C65 30-20441		
	(44r44n ³)		

FIGURE 3. SAMPLES OF LIBRARY OF CONGRESS CATALOG CARDS

Explanation of symbols used:

- a.* Call number of your own library.
- b.* Verified form of author's name and his dates.
- c.* Complete title, and author's name as written on title page.
- d.* Edition note.
- e.* Complete imprint (place, publisher, and date of publication).
- f.* Paging and illustrations.
- g.* Size.
- h.* Series.
- i.* Bibliographic note.
- j.* Contents note.
- k.* Added entries for cataloger's help.
- l.* Library of Congress card order number.
- m.* Library of Congress call number.
- n.* Call number suggested for libraries using Dewey Decimal System.

					Card 6.
		Western America.			
	978	Hafen, LeRoy R	1893-		
	H	Western America; the exploration, settlement, and development of the region beyond the Mississippi, by LeRoy R. Hafen ... and Carl Coke Rister. New York, Prentice-Hall, inc., 1941.			
		THE WEST--HISTORY.			
	978	Hafen, LeRoy R	1893-		
	H	Western America; the exploration, settlement, and development of the region beyond the Mississippi, by LeRoy R. Hafen ... and Carl Coke Rister. New York, Prentice-Hall, inc., 1941.			
325.73		We who built America. Wittke, Carl Frederick, 1892-			
W		We who built America; the saga of the immigrant, by Carl Wittke ... New York, Prentice-Hall, inc., 1939. xviii p., 2 l., 3-547 p. 23 $\frac{1}{2}$ " "First printing October, 1939." Bibliographical foot-notes.			
		1. U. S.—Emig. & immig. 2. U. S.—Foreign population. 3. U. S.—Nationality. I. Title.			
		Library of Congress	JV6455.W55 [45k $\frac{2}{5}$]	40—137 325.73	
		U. S.--POLITICS AND GOVERNMENT			
	973	Faulkner, Harold Underwood, 1890-			
	F	... American political and social history, by Harold Underwood Faulkner ... 3d ed. New York, F. S. Crofts & co., 1943.			
		U. S.--CIVILIZATION.			
	973	Faulkner, Harold Underwood, 1890-			
	F	... American political and social history, by Harold Underwood Faulkner ... 3d ed. New York, F. S. Crofts & co., 1943.			
978		Hafen, LeRoy R	1893-		
H		Western America; the exploration, settlement, and development of the region beyond the Mississippi, by LeRoy R. Hafen ... and Carl Coke Rister. New York, Prentice-Hall, inc., 1941. xxiv p., 1 l., 698 p. front, illus., maps. 23 $\frac{1}{2}$ cm. [Prentice-Hall books on history, ed. by Carl Wittke]. Bibliography at end of each chapter.			
		1. The West—Hist. 2. The West—Disc. & explor. I. Rister, Carl Coke, 1889- joint author. II. Title.			
		Library of Congress	F591.H2 [45e $\frac{2}{5}$]	41—4128 978	

FIGURE 4. LIBRARY OF CONGRESS CARDS FILED ALPHABETICALLY

One of the first points for you to notice in interpreting these cards is the difference between the verified form of the author's name and the form in which it may have been written on the title page. A verified form, as complete as possible and including the author's birth and death dates, is used so that all cards for books by, or about, him may be found under the same heading. The verified form, written on the top line of the author card (as in

Figure 3), is always written in heavier black ink standing out from the rest of the card. You should also note that card 1 in Figure 4 illustrates the way in which a book by more than one author is entered. Actually, as you should be able to tell from the added entries for this card, the book *Western America* would be entered in the catalog under either Hafen or Rister.

For the purpose of giving you clues to follow up in your bibliographical chase, the most important items on the Library of Congress cards are items *i* and *j* (as identified in Figure 3). For instance, in your hunt for material on frontier and pioneer life, you would certainly need to note that the books represented by each one of the different cards in Figures 3 and 4 contain bibliographies: Card 1 in Figure 3 tells you that Faulkner's book not only has a bibliography at the end of each chapter but also a forty-seven page bibliography at the end of the book. The other books have bibliographies varying in location and length; these would be worth consulting even if you do not actually use the text in all the books.

You will frequently find that item *k* (Figure 3) may give you clues to the contents of a book as well as suggest additional subject headings to look up. Card 4 in Figure 4 likewise suggests three additional subject headings under which the alert researcher could look. Figure 4 illustrates the order of these cards with different subject headings in a catalog file and emphasizes the fact that one book may be entered under several different headings. Cards 2 and 3 in this figure are for the same book; they are located in the catalog by looking under the first word of the subject heading that is *different*, in this case the sub-headings "Civilization" and "Politics and government." Cards 1, 5, and 6 are author, subject, and title cards respectively.

After you have made certain that you can identify each of the items on the printed cards used here for illustration, go to the catalog of the library you are using and select at random three printed cards. Check yourself by identifying each item on the cards; be sure to get from the cards every possible bit of information.

You will find these suggestions helpful as you study.

1. Fill in the call number for each title in your own library by writing on the line which you will find at the left of each title on pages 11 through 29. You will then be able to locate each book or set of books quickly as you start to work.
2. Try to learn the scope, method of arrangement, and the kind of index characteristic of each of these reference tools owned by your library. Your aim should be to develop discrimination in the use of reference books and library tools so that you can go without loss of time to the book which will help you most. Always check all volumes of these indexes to make sure you have covered all possibilities. Use the books and learn how to get the most out of them by actual practice.
3. If you find that you need additional information on the use of these tools, consult the following guides:

_____ Shores, Louis. *Basic Reference Books; an Introduction to the Study, and Use of Reference Materials with Special Emphasis on Some 300 Titles*. 2d ed. Chicago, American Library Association, 1939. 472 p.

_____ Barton, Mary N., comp. *Reference Books, a Brief Guide for Students and Other Users of the Library*. Baltimore, Enoch Pratt Free Library, 1947. 94 p.

B. General indexes and bibliographies. The books listed in this section are all tools in a very real sense; if you use them intelligently and wisely, they will aid you just as effectively in the job of writing a research paper as the plane or wrench aids the carpenter or mechanic. Before you start this section, review the devices which are common to many tools. Some of the most important are:

Cross references. These are usually see or see also references; occasionally you may find *q. v.* ("quod vide," "which see").

Guide letters. These may be printed on the spine of volumes, on the upper corner of a page, or on thumb-indexes.

Lists of abbreviations. Usually each library tool explains the abbreviations used in it by listing them at the front or back of the volume.

Symbols. These are also identified, usually in the front of the volume; frequently they are used to denote magazines listed in the index or books which have been analyzed. Sometimes symbols are used to locate titles in particular libraries, or in other cases the librarian may write in, in pencil, the call number of books owned by the particular library.

Subject headings. These may be written in different ways (in one continuous line as on the catalog card or indented and on different lines as in the *Readers' Guide to Periodical Literature*). You will need to train your eye to pick out the headings in some indexes but if you note the use of bold-faced type, indentions, or italics, you will find them comparatively easy to use.

Identification of magazine volumes and pages. The system used in all the indexes published by the H. W. Wilson Company is so widely adopted that you will find their tools simple to understand. In the following example the figure before the colon stands for the volume and the figures after the colon for the paging:

Sat Eve Post 10:7-14

Knowledge of these devices will be especially helpful in using the library tools listed in this section. Bibliographies and indexes can be simply defined as lists of books or parts of books, using book in its broadest term to mean any piece of written material. You will use bibliographies and indexes, therefore, for the purpose of guiding you to subject matter on your theme topic.

Bibliographic Index; a Cumulative Bibliography of Bibliographies, 1938—date.
New York, H. W. Wilson Company, 1939—date.¹

This tool is a guide to further bibliographies. It lists, under subjects only, the bibliographies which have appeared in books or as parts of pamphlets or periodical articles. Issued quarterly and cumulated annually.

Book Review Digest, 1905—date. New York, H. W. Wilson Company, 1905—date.

This series of volumes, appearing monthly and cumulated annually, lists by author the books in all subjects reviewed during the year in about eighty general book-reviewing periodicals. For each title a descriptive note is given, followed by selections from reviews. Favorable and unfavorable reviews are indicated by plus and minus signs; the number of words in the original review is also indicated. Since the main arrangement is by author, the index lists titles and subjects. Every fourth year the index of this set is cumulated.

Study carefully the reproduction of entries from the *Book Review Digest* given in Figure 5; these have been selected to illustrate both the main part of the volume and the index.

¹ *date* following the year of first publication indicates that the book is still being published.

+ N Y Times p10 F 13 '38 320w

AYDELOTTE, DORA. *Trumpets calling*. 391p \$2
Appleton-Century 38-27090

This is the tale of a pioneer family who homestead a claim in the Cherokee Strip in 1893. Martha Prawl, courageous, practical, hard-working wife of the impractical, restless wanderer, David, determines to make a home in spite of the poverty and drought of an inhospitable land.

"[It] makes a story with little plot. It appears manufactured at times but there is some humor, courage, and pleasant common sense that will please many readers. Not so successful as the author's *Long Furrows* [Book Review Digest, 1935]."

+ — Booklist 34:227 F 15 '38

"It is to the merit of *Trumpets Calling* that its author does not unduly romanticize the opening and settling of the Cherokee Strip; this is a pioneer story, and a good one; in it the reader gets the sense not only of the courage and good sportsmanship and ambition, but also of the petty confusions and difficulties, of those late pioneer days." John Patton

+ Books p8 Ja 30 '38 450w

"The book has the woman's point of view; it lacks certain realistic touches, and has perhaps too much of the happy ending. But it is beautifully natural, homely, and readable. And Martha Prawl is a memorable character." K. C. K.

+ Christian Science Monitor p16 F 4 '38 500w

"*Trumpets Calling* is not a pretentious book. It is written in an idiom as simple as the folk it describes. It would be a pity if it should be overlooked on the list of more glamorous historical novels, if only because it is so manifestly honest." M. W.

+ N Y Times p7 F 6 '38 600w

Pratt p31 spring '38

"This may not be the best novel written about the frontier but it is certainly the most good-natured one. . . If you can imagine Walt Whitman's phrase rendered coquettishly as 'O Pioneers!' you may have an idea of what this book is like." C. H. M.

Sat R of Lit 17:20 Mr 26 '38 330w

Wis Lib Bul 34:46 Mr '38

AYDELOTTE, WILLIAM OSGOOD. *Bismarck and British colonial policy: the problem of South West Africa, 1883-1885*. 179p il \$2 Univ. of Pa. press [9s Oxford]

a.

From hoopskirts to nudity. See Hall, C. A. Review of the follies and foibles of fashion. (Ag '38)
From stores of memory. Bacheller, I. A. (Je '38)
From these roots. Colum, M. G. (Ag '38) (1937 Annual)
From U-boat to pulpit. Niemöller, M. (Ap '38)
Frontier and pioneer life

Illinois

Peattie, D. C. *A prairie grove*. (My '38)

Oklahoma

Glasscock, C. B. *Then came oil*. (Ap '38)

Texas

Gelser, S. W. *Naturalists of the frontier*. (Ap '38)

Frost, Robert
Thornton, R., ed. *Recognition of Robert Frost*. (Ag '38) (1937 Annual)

Frost, William Goodell

Frost, W. G. *For the mountains*. (Ag '38)

Fun at home. Marran, R. J. (Je '38)

Fun for the family. Meyer, J. S., ed. (Ap '38)

Fun in the backyard. Lawson, A. (Ag '38)

Fundamentals of bacteriology. Frobisher, M. (My '38)

c.

Fiction (classified according to subject)

Actors and actresses

Browne, E. *On the side of romance*. (D '38)
Foster, M. *To remember at midnight*. (D '38)
Kennedy, M. *Question the night*. (N '38)
Lucas, A. *Old motley*. (S '38)
Parrott, K. U. *For all of our lives*. (O '38)
Van Slyke, B. *This was Sandra*. (N '38)

Circus life

Manning-Sanders, R. *Elephant*. (Ap '38)

Clergy

Hichens, R. S. *Secret information*. (Je '38)
Wadsley, O. *Seventh wave*. (Ap '38)

College life

See Fiction—School and college life

Communism

Sothorn, M. *Death solves nothing*. (Ag '38)

Country life

Rawlings, M. *The yearling*. (My '38)

Court-room scenes

Hughston, D. *You stand accused*. (My '38)

Covered wagon stories

See Fiction—Frontier and pioneer life; Overland journeys to the Pacific

Crime and criminals

Curtis, J. *You're in the racket, too*. (Ap '38)
Makin, W. J. *Queer Mr Quell*. (Ap '38)
Scott, W. M. *Valerie*. (Je '38)
Stuart, F. *Julie*. (Ag '38)

See also Fiction—Mystery and detective stories

Department stores

Runbeck, M. L. *For today only*. (My '38)

Detective stories

See Fiction—Mystery and detective stories

Diaries (stories in diary form)

Davis, C. B. *The great American novel—*. (Ag '38)

Diplomatic life

Keyes, F. P. *Parts unknown*. (Ag '38)

Doctors

See Fiction—Physicians

Drunkards

Comfort, J. L. *Time out for eternity*. (Je '38)

European war

McKee, R. E., and Sturgis, A. F. *Three daughters*. (Je '38)
Zweig, A. *The crowning of a king*. (Ag '38)

Fathers and sons

Spring, H. *My son, my son!* (Je '38)

Finance

Stead, C. *House of all nations*. (Ag '38)

Fox hunting

March-Phillips, G. *Sporting print*. (Mr '38)

Frontier and pioneer life

Aydelotte, D. *Trumpets calling*. (Ap '38)
Wise, E. V. *The long tomorrow*. (Je '38)
See also Fiction—Locality—U.S. (western); also under Locality, names of western states

Future, Novels of the

Adams, S. H. *The world goes smash*. (Je '38)

Graustark romances

Meynell, L. W. *The house in the hills*. (Ap '38)

Historical novels

America—Discovery and exploration period
Kampan, G. *I see a wondrous land*. (My '38)

Austria

Harding, B. *Farewell Toinette*. (My '38)

Delaware

Pawle, K. *Mural for a later day*. (Ag '38)

Egypt

Grant, J. *Winged Pharaoh*. (My '38)

England

Carleton, P. *Under the Hog*. (Ag '38)

Goudge, E. *Towers in the mist*. (Ag '38)

France

Harding, B. *Farewell Toinette*. (My '38)

b.

FIGURE 5. SELECTIONS FROM THE *Book Review Digest*

Figure 5 illustrates (a) the information to be found in the main part of the index under author's name; (b) and (c) different kinds of entries in the index. The index entries in (b) are examples of a *form* subject heading by which all books of fiction are listed under the form heading "Fiction" with sub-divisions for the different subjects about which novels are written. The second illustration from the index, (c), is for books of non-fiction on the subject of frontier and pioneer life.

Essay and General Literature Index, 1900-1933; an Index to about 40,000 Essays in 2,144 Volumes of Collections of Essays and Miscellaneous Works. New York, H. W. Wilson Company, 1934.
Supplements: 1934—date.

This set indexes several thousand volumes of essays and collections of articles with special emphasis on biography and literary criticism.

As you study the sample entries from this index given in Figure 6, note the following points carefully:

1. They are arranged alphabetically by authors and subjects. Entries under the author's name are arranged as follows: essays *by* an author; essays *about* an author's work in general; essays about individual works of an author.
2. For each entry or reference, the author and title of the *essay* are given first, followed by the author and title of the whole *book*.
3. Look under the name of the author of the *book* in the "List of books indexed" in the back of each volume to get all the information needed for your working bibliography card. Always check all volumes of this index.

West, James, pseud. See Withers, C.

West, Mae

About individual works
Catherine was great

Nathan, G. J. *Catherine was great*

In Theatre book of the year, 1944-1945,
p37-45

West

History

Crampton, C. G. Gold rushes and their
significance in the history of the
trans-Mississippi West

In Greater America, by various authors
p519-33

Faulkner, H. U. America moves west-
ward

In American political and social history
p224-41

Faulkner, H. U. Last frontier

In American political and social history
p417-32

Hunter, M. R. Mormons in the opening
of the Western frontier

In Greater America, by various authors
p431-53

West Indies

History

Williams, M. W. and Bartlett, R. J. Po-
litical administration of the Spanish
Indies a.

Ewen, David

Men and women who make mu-
sic. rev & exp 1946 Readers
press

920

E

This is an expansion and re-
vision of a book that appeared
in 1939 under the same title,
published by Crowell, and in-
dexed in the 1934-1940 volume

338.2

F

Fanning, Leonard M. ed.

Our oil resources. 1945 McGraw

Faulkner, Harold Underwood

American political and social his-
tory. 4th ed (Crofts Amer.
hist. ser.) 1945 Crofts, F.S. c.

973

F

Cassidy, F. P. Summary

In Molders of the medieval mind p175-
80

Faulkner, Harold Underwood

American political and social history

Contents

Age of big business

Agrarian revolt

Agricultural imperialism

America goes to war

America moves westward

American life at the beginning of the

nineteenth century

Background of colonization

Battle for empire

Behind the lines

Capitalism at full tide

Clash of economic sections

Clash of interests

Colonial development

Colonial life

Decline of reform

Economic imperialism

Era of reform

Expanding imperialism

Federalist domination

Gilded age

Industrial revolution

Industrialism takes possession

Irrepressible conflict

Jacksonian democracy

Jeffersonian republicanism

Last frontier

Life in the postwar decade

Lines of economic battle

March of the human mind

New democracy

New nation

Old South

Political history, 1876-1896

Politics and diplomacy

Preliminaries to imperialism

Resurgent nationalism

Revolution

Roosevelt and the new deal.

Settlement of America

b.

FIGURE 6. SELECTIONS FROM *Essay and General Literature Index*

In Figure 6, (a) is an example of the entries under the subject heading "West-History," where four essays are listed. In the second entry in Figure 6 (a) Faulkner is the author of both essay and book; the essay is entitled "America Moves Westward," whereas the book is entitled *American Political and Social History*. Figure 6 (b) is the entry under the author's name, illustrating the way in which a contents note is given at this point. Figure 6 (c) shows the entry in the "List of books indexed" under Faulkner, demonstrating that this particular library does have the Faulkner book at call number 973F.

_____ *New York Times Index, 1913—date.* New York, New York Times, 1913—date.

Although an index of one particular newspaper, this tool actually provides an index to other newspapers also. Now issued twice a month and combined at the end of the year into

an annual volume. Entries in the index are under small subjects, with exact reference given to date, page, and column of the indexed edition of the *New York Times*. Like other library tools, this provides cross references and synopses of articles, as in Figure 7 (b). This index is called "a master key to the news."

UNITED Nations Membership

Ed citing right of all United Nations to role, Ja 1,26:2
WFTU presses plea for representation, Ja 5,6:4
Spanish Repub govt-in-exile leaders express hope to join organization if Spanish Repub is restored, Ja 9,11:1; Panamanian delegate scores possible entry of Spain under Franco, Ja 29,3:2
Map showing world representation by country; list of member nations; percentage according to world population noted, Ja 13, 5:3,5; membership list Ja 15,6:3

a.

RADAR

Amer Air Transport Assn plans use research, Ja 2,33:3
Brit physicist predicts mapping moon and other feats, Ja 3,14:6
Elec engineers discuss war uses; foresee peacetime use as safety device, Ja 23,28:3
US War and Navy Depts urge formation of non-profit govt-indus group on wartime patent rights, Ja 24,24:1
Radio Engineers Inst exhibit, NYC, Ja 24,24:2
CONTACT WITH MOON: US Signal Corps beams signal and gets echo, Evans Signal Labs, Belmar, NJ; Lt Col J H DeWitt and assoc describe tests and equipment; War Dept discusses possible war and peacetime uses; Army graph of contact, Dr H Shapley comments, Ja 25,1:1; scientists speculate on achievement implications; Maj E H Armstrong and Dr F B Llewellyn revealed as chief equipment designers; Sir R Watson-Watt lands Signal Corps, Ja 26,1:2; ed: A O McCormick comment, Ja 26,12:2, 5; lr, Ja 29,24:6; contact demonstrated for newsreel cameramen and photographers, Ja 27,2:3; re-enacted for press and radio, Ja 28,21:2; Lt Gen Campbell comment, Ja 30,27:3

b.

TRUMAN, (Pres) Harry S

Appointments. Note: Only those offices of permanent nature are listed here. Apptmts to temporary offices are indexed under Truman, H S, subject subheads or are covered by cross-references above to subject or agency name
Allen, G E, RFC, Ja 19,4:2
Bodman, H T, RFC, Ja 19,4:2
Clayton, (Asst Sec) W L; Internatl Monetary Fund, (IMF) and Internatl Bank for Reconstruction and Development (IB-R&D) US Gov alternate, Ja 24,8:3
Collado, E G, exec dir for US on IB-R&D, Ja 24,8:3
Gibson, J W, 2d Asst Sec of Labor, Ja 16,10:3
Keogh, J V, US Atty, Eastern NY Dist, Ja 16,42:3
Kirk, (Vice Adm) A G, Amb to Belgium and Min to Luxembourg, Ja 22,21:2
Leahy, (Adm) W D, Pres repr on Natl Intelligence Authority, Ja 24,6:3
O'Neill, (Commodore) M, Coast Guard asst commandant, Ja 30,27:8
Pauley, E W, Navy Under-Sec, Ja 19,4:2

c.

FIGURE 7. SELECTIONS FROM THE *New York Times Index*

____ *Readers' Guide to Periodical Literature, 1900—date.* New York, H. W. Wilson Company, 1905—date.

You can find many articles in magazines which will be pertinent to your theme topic. Contemporary biography, articles on current problems, essays on aspects of history and literature, articles on scientific subjects, stories, and poems can all be traced to their location through the use of this magazine index. Issued monthly, at the end of three months it is cumulated into an issue covering the previous three months. At the end of every three years, one large bound volume is published which indexes all the magazines of the previous years. The wise researcher will find out from the librarian what record is available to show what magazines and what issues of those magazines the library has on file. If you find that you need an article in a magazine not in your library, consult the *Union List of Serials (q.v.)* to find out if a nearby library has it; the same tool will tell you whether it can be photostated or must be consulted at the library.

In the front of each issue of the *Readers' Guide* there is a list of the periodicals indexed, giving the abbreviations used.

All articles are listed under their author and under all subjects covered by the article. In the examples given in Figure 8, the parts of a reference are identified for you. Check yourself, if you do not already know this, by making sure that you can identify these same items in another entry.

Brazil bound; with a collector's kit in South America, D. M. Cochran, il Nature M 33:8-12+ Ja '40	a.
FROM this day forward; story. See Hoffman, C. H.	
FROM Vienna; revue. See Revues, Theatrical—Criticisms, plots, etc.	
FROME, David, pseud. See Brown, Z.	
FRONTIER and pioneer life	subject heading and sub-division
United States	
Ghosts of the Wild West; Pony express museum, in Arcadia, Calif. A. R. Boone, il Pop Sci 136:128-31 F '40	title
In pioneer days; Indian and early day white women were bearers of social culture to every succeeding frontier. M. R. Beard, il Ind Woman 18:268-90 S '39	author
Kit Carson, Bayard of the Plains. A. Nevins, Am Scholar 8 no3:333-49 [Jl] '39	date (September, 1939)
Sanitary flour sack; abridged from Roughing It. M. Twain. Read Digest 36:140-3 Ja '40	Volume (36) and inclusive pages (140-143)
FROST, Barbara	
What travel books does the public like, and why? Pub W 136:12-15 Jl i '39	title of magazine
FROST, Mrs Elizabeth (Hollister)	

FIGURE 8. SELECTIONS FROM THE *Readers' Guide to Periodical Literature*

DRAMAS

In Savoy; drama; last scene. G. Stein. II Sat
R Lit 28:6-7 My 5 '45

Criticisms, plots, etc.

Single works

See name of author for full entry

Barretts of Wimpole street. R. Bessler

Common ground. E. Chodorov

Dark of the moon. H. Richardson and W. C.

Berney

Deep Mrs Sykes. G. Kelly

Foolish notion. P. Barry

Glass menagerie. T. Williams

If five years pass. F. Garcia Lorca

It's a gift. K. Götz

Kiss them for me. L. Davis

Life with father. H. Lindsay and R. Crouse

One-act plays

Texts

Mother Goose knows best. II Recreation 39:

91-4 My '45

Plays for amateurs

Mother Goose knows best. II Recreation 39:

91-4 My '45

DRAPER, William Henry, 1894-

Portrait

Ems W p 113 Ap 7 '45

DRAWING

RICHARDSON, Howard, and Berney, W. C.

Dark of the moon. Criticism

Cath World 161:168-9 My '45

Commonweal 42:71 My 4 '45

Theatre Arts 29:262, 264-5, 267-3 My '45

RICHARDSON, Iliiff David

Exploits of Lieut. I. D. Richardson: review

of American guerrilla in the Philippines,

by I. Wolfert. D. Armstrong. por Sat R

Lit 28:7 Ap 21 '45

RICHARDSON, Lou

April in your garden. Womans Home C 72:53

Ap '45

RICHMOND, Indiana

School-work programs for high-school youth.

C. A. Jessen. Educ Vict 3:8-9 Ap 20 '45

RICHTER, Conrad

Face at the window; story. Atlan 175:68-71 My

'45

RIES, Victor Heinrich

Grow better tomatoes. Bet Hom & Gard 23:

23+- My '45

RIESS, Curt

b.

c.

FIGURE 8. Continued

The examples shown in Figure 8 illustrate two types of subject headings (a) and (b) and several examples of author entries (c). STORIES are entered under their title, but you must look under the author's name for full information on the location of the story (See Figure 8(a) under "From This Day Forward" and 8(c) under "Richter, Conrad.") PLAYS are also entered under their title and under the form heading "Dramas-Criticism, plots, etc. -Single works" where the author's name is given, but you must look under the author's name to secure the complete entry. (In Figure 8(b) and (c), follow through the reference for *Dark of the Moon*.) POEMS are listed only under the author's name; under the form heading "Poems" you will find a cross reference to the author's name.

_____ *International Index to Periodicals, Devoted Chiefly to the Humanities and Science, June 1907—date. A Cumulative Author and Subject Index to a Selected List of the Periodicals of the World.* New York, H. W. Wilson Company, 1916—date.

A general index which indexes a large number of scholarly and international periodicals not included in the *Readers' Guide*. For the period from 1916 to 1929 it also indexes some educational magazines included after 1929 in the *Education Index* (q. v.) If you can use the *Readers' Guide* you should have little difficulty in using the *International Index*.

_____ *Poole's Index to Periodical Literature, 1802-81.* Rev. ed. Boston, Houghton Mifflin, 1891. 2 v.

Five supplementary volumes bring this index up to 1906. Unlike the *Readers' Guide*, it is a subject index only. Covers periodicals of a general nature although a few in special fields are included. You must know the following points in order to use it: No author entries are included; anything on a subject is entered under subject; articles having no particular subject such as fiction or drama are entered under the title; book reviews are entered under the subject of the book or under the name of the author reviewed.

_____ *Nineteenth Century Readers' Guide to Periodical Literature, 1890-1899, with Supplementary Indexing, 1900-1922.* New York, H. W. Wilson Company, 1944. 2 v.

This index is actually an extension backward of the *Readers' Guide* since it carries the indexing back to 1890; at the same time it replaces *Poole's Index* for that decade. In method of arrangement and form of entry it is like the *Readers' Guide*.

_____ *Union List of Serials in Libraries of the United States and Canada.* 2d ed. New York, H. W. Wilson Company, 1943. 3065 p.

_____. *Supplement Jan. 1941—Dec. 1943*. New York, H. W. Wilson Company, 1945. 1123 p.

The important feature for you to remember about this tool is that it locates in libraries about 120,000 titles of magazines and other serials. If you find you need to use it, you are urged to study the introduction and to note carefully the list of libraries with their accompanying symbols in the very front of the bibliography.

_____. *United States Catalog; 4th ed.; Books in Print January 1, 1928*. New York, H. W. Wilson Company, 1928.

_____. *Cumulative Book Index; a World List of Books in the English Language, 1928—date*. New York, H. W. Wilson Company, 1933—date.

Used together these two bibliographies provide a record of all books published in the United States and (from 1928) in the English language anywhere in the world. The arrangement is by author, title, and subject, exactly like the arrangement of the card catalog. You will use this tool to find information about a particular book not in your library or to find a list of all the material published on a particular topic. The illustrations given in Figure 9 will show you particularly the subject use to which this tool can be put. If you have only the title of a book, it is also helpful in identifying the other data for the book.

- | | | | | | | | | | | | |
|--|--|---------|----------------|---------------------------|----------------------------------|--------------------------|---------------|-----------|-----------------|--|-----------|
| <p>tarian revolution (1917). Lenin, N. \$2.75 Int. pub; 6s Lawrence</p> <p>From the five continents. Armstrong, D. L. pa Gulab Singh</p> <p>From the South seas to Hitler. Carl, I. \$3 Dut-ton</p> <p>Frontier and pioneer life</p> <p style="padding-left: 20px;">Australia</p> <p>Kirwan, J: W. Empty land. 6s '36 Eyre</p> <p style="padding-left: 20px;">Texas</p> <p>Miller, S. F. Sixty years in the Nueces valley, 1870-1930. \$2.50 '39 Naylor (corr price)</p> <p>Peak, H. W. Ranger of commerce. \$2; pa \$1.25 '29 Naylor (corr price)</p> <p style="padding-left: 20px;">United States</p> <p style="padding-left: 40px;"><i>Juvenile literature</i></p> <p>Willis, C. and Saunders, L. S. Those who dared. \$1; to schools 60c '35 Univ. of N.C. press; 4s 6d '36 Oxford</p> <p style="padding-left: 20px;">West</p> <p>Otero, M. A. My life on the frontier, 1864-1832... ltd autog ed \$3 '35 Wilson, R.R.</p> <p style="padding-left: 20px;">Bibliography</p> <p>Davidson, L. J. ed. Rocky Mountain life in literature. pa 35c '36 Univ. of Denver bk. store, Denver, Colo.</p> <p>Frost, Max Gilbert, 1908- (ed) Ask me another; 3000 conundrums and their answers. (Laurie's omnibus volumes) D 318p 3s 6d '35 Laurie W36-19</p> <p>Frost, Stuart Ward, 1891- Ancient artisans; the wonders of the insect world. O ix, 11-285p il \$3.50 '36 Van press, 49 Beach st, Boston 36-8528</p> <p>Frumkin, S. Women's party. D 160p 3s 6d '36 Goldston, E.</p> | <p>Sackville. See Sackville, V. J. S.-W.</p> <p>West, Victoria Mary Sackville-. See Sackville-West, V. M.</p> <p>West, Willis Mason, 1857-1931. See West, R. jt. auth.</p> <p>West</p> <p>Donnelly, T: C. ed. Rocky Mountain politics. \$3 '40 Univ. of N.Mex. press</p> <p style="padding-left: 20px;">See also</p> <table border="0"> <tr> <td>Cowboys</td> <td>Northwest, Old</td> </tr> <tr> <td>Frontier and pioneer life</td> <td>Overland journeys to the Pacific</td> </tr> <tr> <td>Indians of North America</td> <td>Pacific coast</td> </tr> <tr> <td>Northwest</td> <td>Rocky mountains</td> </tr> <tr> <td></td> <td>Southwest</td> </tr> </table> <p style="padding-left: 20px;">Description and travel</p> <p>Ferris, W. A. Life in the Rocky mountains. \$5 '40 Old West pub. co, 406 15th st, Denver</p> <p>Ferris, W. A. Life in the Rocky mountains, 1830-1835. ltd ed buck \$5 '40 Rocky Mountain bk. shop, 268 S. State st, Salt Lake City, Utah</p> <p>West—Description and travel—<i>Continued</i></p> <p>Frothingham, R. Trails through the golden West. special ed \$1.75 '40 McBride</p> <p>Settle, R. W. ed. March of the mounted riflemen. ltd ed \$6 '40 Clark, A.H.</p> <p style="padding-left: 20px;">Discovery and exploration</p> <p>Parrish, P. H. Before the covered wagon. 3d ed \$2.50 '34 Binfords</p> <p style="padding-left: 20px;">Poetry</p> <p>Mellard, R. Sun and sage. \$1.60 '39 Naylor</p> <p>West Africa. See Africa, West</p> <p>West end! Brandon, J: G. 3s Methuen</p> <p>West Indies</p> | Cowboys | Northwest, Old | Frontier and pioneer life | Overland journeys to the Pacific | Indians of North America | Pacific coast | Northwest | Rocky mountains | | Southwest |
| Cowboys | Northwest, Old | | | | | | | | | | |
| Frontier and pioneer life | Overland journeys to the Pacific | | | | | | | | | | |
| Indians of North America | Pacific coast | | | | | | | | | | |
| Northwest | Rocky mountains | | | | | | | | | | |
| | Southwest | | | | | | | | | | |

a.

b.

FIGURE 9. SELECTIONS FROM *Cumulative Book Index*

As you examine the entries given in Figure 9, note the use of blacker type for the main subject heading at the left hand margin, the indented first sub-headings and the sub-sub-headings in italics. The examples in Figure 9(b) illustrate the many additional *see also* references which must be followed up by the careful research worker.

C. Subject matter reference books.

Encyclopedias and dictionaries

You have no doubt already made extensive use of encyclopedias. Now you will need to learn which encyclopedias are best for different types of information. Likewise, it is assumed that you are accustomed to using, as needed, one of the two unabridged dictionaries, *Webster's New International Dictionary* or *Funk and Wagnalls New Standard Dictionary*. You should now add to your skills the ability to use the specialized dictionaries listed below.

The books starred in the following list include extensive bibliographies at the end of most articles.

————— **Columbia Encyclopedia in One Volume*. New York, Columbia University Press, 1946. 1949, 64 p.

An excellent one-volume encyclopedia, very useful for quick identification of persons, places, or events. Surprisingly inclusive.

————— **Encyclopedia Americana*. New York, Americana Corporation, 1947. 30 v.

Strong in Americana, World War I, science, and articles on centuries under the name of the century (for instance, "fifteenth century"). Arranged under short topics with many *see* and *see also* references in the main alphabet and within articles. Highly detailed index in the last volume. Alphabetized word by word; for instance, New York comes before Newark.

————— **Encyclopaedia Britannica; a New Survey of Universal Knowledge*. Chicago, Encyclopaedia Britannica, Inc., 1947. 24 v.

An outstanding, general, adult encyclopedia, still largely British in point of view; especially noteworthy for fine articles and illustrations in the field of art. Excellent bibliographies; atlas in 24th volume. Arranged by large topics; therefore use the index in the last volume. Alphabetized letter by letter; for instance, Newark comes before New York. If your library has the 9th or 11th editions you will find that they are very useful for work on any topic in which recency is not important. Kept up to date by the *Britannica Book of the Year*.

————— Craigie, Sir William A. and Hulbert, James R. *Dictionary of American English on Historical Principles*. Chicago, University of Chicago Press, 1941-44. 4 v.

Modeled on the *Oxford English Dictionary*, this work aims to present "those features by which the English of the American colonies and the United States is distinguished from that of England and the rest of the English-speaking world." Neither slang nor dialect is included.

————— *Oxford English Dictionary, being a Corrected Re-issue with an Introduction, Supplement and Bibliography, of a New English Dictionary on Historical Principles*. Oxford, Clarendon Press, 1933. 12 v. and suppl.

A monumental work designed to tell how long any word has been in the language, which of many senses of a word is the original, and when an obsolete word became obsolete. This book is also known as the "N. E. D." and the "O. E. D." from the different forms of its title. There is also an abridged edition.

Biographical dictionaries

The books listed in this section are the general biographical dictionaries which will be useful to nearly everyone working on a research paper.

————— *Biography Index; a Cumulative Index to Biographical Material in Books and Magazines, Jan. 1946—date*. New York, H. W. Wilson Company, 1947—date.

Lists references to biographical material on people living in all lands at all periods of history; indexes material appearing in book form, in periodicals, or in newspapers. Issued quarterly and at present has been cumulated only for the period since January, 1946. When the basic volume appears which is to index biographical material from 1900 on, it will be an indispensable tool in this field.

CHANUTE, Octave, 1832-1910, civil and aeronautic engineer
 Hettich, J. Chanute calls a conference. *por*
Aero Digest 52:284 Mr '46

CHAPMAN, Frank Michler, 1864-1945, ornithologist
 Griscom, L. Frank Michler Chapman. *por*
Audubon Mag 48:49-52 Ja '46

CHAPMAN, John (Johnny Appleseed) 1774-1847, pioneer
 Coulter, F. C. American pioneer. House & Gard 89:104-5 Mr '46

Juvenile literature
 Barksdale, Lena. Daring riders and other tales of young America; ill. by Frank Nicholas. Knopf '46 p57-63

PIANISTS
 Hess, Dame Myra
 Hopekirk, Helen
 Rosenthal, Moriz
 Rózsa, Miklos
 Scott, Henry Lawrence
 Wasowski, Andre

PILOTS, Air. See Aviators

PIONEERS
 Austin, Stephen Fuller
 Beale, Edward Fitzgerald
 Boone, Daniel
 Chapman, John
 Gray, Adaline (Norris)
 Hobson, Mary (Quinn)
 Ingraham, Vic
 Staats, William R.

See also
 Fur traders

PIRATES

See also
 Buccaneers

PLAYWRIGHTS. See Dramatists

a.

b.

FIGURE 10. SELECTIONS FROM *Biography Index*

Note the way in which you could use the "Index to Professions and Occupations" illustrated in (b) as a guide to the main part of the *Index* where you will find two references to material on John Chapman, who is listed under "Pioneers."

_____ **Current Biography; Who's News and Why, 1940—date*. New York, H. W. Wilson Company, 1940—date.

Issued monthly and annually. Contains biographies of people in all walks of life who have been prominent in the news. Note on the inside of the front cover (or at the back in annual volumes) the list of persons classified by occupations. Articles are from two to four pages in length and usually contain a portrait. Recent annual volumes contain a cumulated index which saves much time in searching for an individual biography.

_____ **Dictionary of American Biography*. Under the Auspices of the American Council of Learned Societies, edited by Allen Johnson and Dumas Malone. New York, Charles Scribner's Sons, 1928-44. 21 v.

_____ _____; *Supplement One [to December 31, 1935]*. New York, Charles Scribner's Sons, 1944.

Long scholarly articles on persons born or living in territory now belonging to the United States. No persons alive at time of publication are included. Note, in the *Index* volume, the list of biographees under Birthplace, College, and Profession. Often called "D. A. B."

_____ **Dictionary of National Biography*. Edited by Leslie Stephen and Sidney Lee. New York, Oxford University Press, 1921-37. 22 v.

Supplementary volumes and a cumulative index bring this set up to 1930. Includes noteworthy inhabitants of the British Isles and colonies; limited to persons dead at the time of publication. Often referred to as the "D. N. B."

_____ U. S. Congress. *Official Congressional Directory for the Use of the U. S. Congress, 1809—date*. Washington, Government Printing Office, 1809—date.

Issued in five editions for each Congress. Useful for the brief biographical articles on members of Congress.

_____ *Webster's Biographical Dictionary. A Dictionary of Names of Noteworthy Persons, with Pronunciations and Concise Biographies*. Springfield, Mass., G. & C. Merriam, 1943. 1697 p.

Scope: all countries and all times. Most useful for identification, since biographies are brief and concise.

_____ *Who's Who, 1848—date, an Annual Biographical Dictionary, with which is incorporated Men and Women of the Time.* London, A. & C. Black, 1849—date.

Issued annually. Mainly British, although outstanding persons in the United States as well as in other foreign countries are also included. Companion volumes, *Who was Who*, in which articles on persons included in earlier volumes of *Who's Who*, but now deceased, have been gathered. These volumes help you to avoid referring to long files of this set.

_____ *Who's Who in America; a Biographical Dictionary of Notable Living Men and Women of the United States 1899/1900—date.* Chicago, A. N. Marquis, 1900—date.

Includes living persons noteworthy by reason of official position or prominence in creditable lines of work. Issued biennially. Note the geographical index by states and the educational and social statistics. Supplementary volume *Who was Who in America, 1897-1942*.

You will frequently find that it is necessary to locate biographical data on an author or a person about whom you are writing; at other times you may have to establish the authority of a writer. For these reasons Tables I and II are provided to aid you in locating such data. If you are hunting for a person who lived during the nineteenth century in Germany, consult in Table II only those books starred in the column headed "World-wide." If, on the other hand, you must locate a living American, consult Table I in the column headed "U. S."

TABLE I
Aids for Biographical Questions on Living People

Call No.	Title	U. S.	Eng-land	World-wide	Pronun-ciation
_____	Britannica Book of the Year (annual).....	*	*	*	
_____	Cattell. American Men of Science (1944).....	*			
_____	Cattell. Leaders in Education (1941).....	*			
_____	Cattell. Directory of American Scholars (1942).....	*			
_____	Columbia Encyclopedia (1947).....	*	*	*	*
_____	Current Biography (1940-).....	*	*	*	*
_____	Ewen. Composers of Today (1934).....	*	*	*	
_____	Ewen. Living Musicians (1940).....	*	*	*	
_____	Ewen. Twentieth Century Composers (1937).....	*	*	*	
_____	Kunitz and Haycraft. Junior Book of Authors (1934).....	*	*	*	*(Index)
_____	Kunitz and Haycraft. Twentieth Century Authors (1942)....	*	*	*	
_____	Mawson. International Book of Names (1934).....	*	*	*	*
_____	Parker. Who's Who in the Theatre (1939).....	*	*	*	
_____	U. S. Congress. Official Congressional Directory (annual).....	*			
_____	Universal Jewish Encyclopedia (1942).....	*	*	*	
_____	Webster's Biographical Dictionary (1943).....	*	*	*	*
_____	Who's Who (annual).....	*	*	*	
_____	Who's Who in America (biennial).....	*			

TABLE II

Aids for Biographical Questions on People No Longer Living

Call No.	Title	U. S.	Eng-land	World-wide	Pronun- ciation
_____	Allibone. <i>Critical Dictionary of Authors</i> (1891).....	*	*		
_____	Baldwin. <i>Dictionary of Philosophy and Psychology</i> (1940) ..	*	*	*	
_____	<i>Catholic Encyclopedia</i> (1911).....	*	*	*	
_____	<i>Century Cyclopedia of Names</i> (1904).....	*	*	*	*
_____	Champlin. <i>Cyclopedia of Painters and Painting</i> (1885-7)		*	*	
_____	<i>Columbia Dictionary of Modern European Literature</i> (1947)			*	
_____	<i>Columbia Encyclopedia</i> (1947).....	*	*	*	*
_____	<i>Dictionary of American Biography</i> (1935).....	*			
_____	<i>Dictionary of National Biography</i> (1930).....		*		
_____	<i>Encyclopedia Americana</i> (1947).....	*	*	*	
_____	<i>Encyclopaedia Britannica</i> (1947).....	*	*	*	
_____	Ewen. <i>Composers of Yesterday</i> (1937).....	*	*	*	
_____	Ewen. <i>Twentieth Century Composers</i> (1937).....	*	*	*	
_____	Grove. <i>Dictionary of Music and Musicians</i> (1938).....	*	*	*	
_____	Kunitz and Haycraft. <i>British Authors of the Nineteenth Century</i> (1936)		*		
_____	Kunitz and Haycraft. <i>American Authors 1600-1900</i>	*			
_____	Mantle. <i>Dictionary of American Painters, Sculptors and Engravers</i> (1945)	*			
_____	Mawson. <i>International Book of Names</i> (1934).....	*	*	*	*
_____	Moulton. <i>Library of Literary Criticism</i> (1902).....	*	*		
_____	Munroe. <i>Cyclopedia of Education</i> (1915).....	*	*	*	
_____	Scholes. <i>Oxford Companion to Music</i> (1938).....	*	*	*	*
_____	Thomas. <i>Lippincott's Pronouncing Biographical Diction- ary</i> (1930)	*	*	*	*
_____	<i>Universal Jewish Encyclopedia</i> (1942).....	*	*	*	
_____	<i>Webster's Biographical Dictionary</i> (1943).....	*	*	*	*
_____	<i>Who Was Who</i> (1897-1940).....	*	*	*	
_____	<i>Who Was Who in America</i> (1898-1940).....	*			

Literature

For your convenience the books in the special field of literature are sub-divided according to form as well as according to subject matter.

_____ *Cambridge Bibliography of English Literature*. Edited by F. W. Bateson. New York, The Macmillan Company, 1941. 4 v.

Divided into five chronological sections and, within each section, classified by literary form. "The aim . . . is to record every written work, from the earliest beginnings until 1900, that can be included under the head of English Literature." Primarily useful in literature, but helpful also on topics such as letter-writing, sports, oratory, travel, law, science, and scholarship.

_____ Graham, Bessie. *The Bookman's Manual; a Guide to Literature*. 6th ed., rev. and enl. New York, R. R. Bowker, 1948. 829 p.

Forty-three chapters on such topics as "Classics in English Translation," "Contemporary English Poets," "Shakespeare," "Historians and Historical Series" include listings of the outstanding authors in each field with the most important editions of their works.

_____ Millett, Fred B. *Contemporary American Authors; a Critical Survey and 219 Bio-Bibliographies*. New York, Harcourt Brace and Company, 1940. 716 p.

_____ Millett, Fred B. *Contemporary British Literature; a Critical Survey and 232 Author-Bibliographies*. 3d rev. and enl. ed. New York, Harcourt Brace and Company, 1935. 556 p.

These two handbooks are invaluable as guides to material by, and about, contemporary American and British Authors.

If you are writing a paper in the field of literature, you will need to use handbooks which explain literary allusions, books providing criticism of authors and movements, biographies of authors, and other general reference books about literature. Some of the most important are grouped below for your guidance. The starred books include bibliographies at the end of many articles.

Literary reference books universal in scope

_____ **Columbia Dictionary of Modern European Literature*. Edited by Horatio Smith. New York, Columbia University Press, 1947. 899 p.

Articles written by authorities about all the important European writers as well as survey articles on the literature of European countries, as for instance, "Catalonian literature" or "Albanian literature." Brief bibliographies list the most important sources.

_____ Harvey, Sir Paul. *Oxford Companion to Classical Literature*. Oxford, Clarendon Press, 1937. 468 p.

Brief explanations of allusions, résumés of plots, identification of fictitious and mythological characters and of real persons connected with literature.

_____ Kunitz, Stanley J. and Haycraft, Howard. *Twentieth Century Authors, a Biographical Dictionary of Modern Literature; Complete in One Volume with 1850 Biographies and 1700 Portraits*. New York, H. W. Wilson Company, 1942. 1577 p.

_____ *Shipley, Joseph T. *Dictionary of World Literature; Criticism, Forms, Technique*. New York, Philosophical Library, 1943. 633 p.

A one-volume handbook on world literature. The "Suggestive List of Associated Topics" in the front of the book may be helpful for the topics listed under the headings such as Tragedy, Folksong, etc. Almost no biographical articles are included.

_____ Warner, Charles D. *Library of the World's Best Literature*. New York, U. S. Publishers Association, 1917. 30 v.

Contains critical articles on many foreign authors and brief selections from their works. World-wide in scope but not helpful for contemporary authors. The critical articles are indexed in *Essay and General Literature Index*.

Literary reference books—English literature

_____ **Cambridge History of English Literature*. Edited by A. W. Ward and A. R. Waller. Cambridge, Cambridge University Press, 1907-27. 15 v.

By authoritative and scholarly authors; not very helpful for information on present-day writers or literary movements. The bibliographies in this edition have now been superseded by the *Cambridge Bibliography of English Literature* (q. v.).

- _____ Garnett, Richard and Gosse, Edmund. *English Literature; an Illustrated Record*. New York, The Macmillan Company, 1935. 4 v. in 2.

Especially noted for its illustrations, caricatures, facsimiles of handwriting. Not up to date.

- _____ Harvey, Sir Paul. *The Oxford Companion to English Literature*. Oxford, Clarendon Press, 1932. 865 p.

- _____ *Kunitz, Stanley J. and Haycraft, Howard. *British Authors of the Nineteenth Century. Complete in One Volume with 1000 Biographies and 350 Portraits*. New York, H. W. Wilson Company, 1936. 677 p.

Literary reference books—American literature

- _____ *Burke, William J. and Howe, Will D. *American Authors and Books, 1640-1940*. New York, Gramercy Publishing Co., 1943. 858 p.

Similar in many ways to the *Oxford Companion* series, but contains some features not in them.

- _____ **Cambridge History of American Literature*. Edited by William Peterfield Trent, John Erskine, Stuart P. Sherman, Carl Van Doren. New York, G. P. Putnam's Sons, 1917-21. 4 v.

- _____ Hart, James D. *The Oxford Companion to American Literature*. London and New York, Oxford University Press, 1941. 888 p.

- _____ *Kunitz, Stanley J. and Haycraft, Howard. *American Authors, 1600-1900; a Biographical Dictionary of American Literature*. New York, H. W. Wilson Company, 1938. 846 p.

Literary reference books—Quotations and poetry

- _____ Bartlett, John. *Familiar Quotations; a Collection of Passages, Phrases and Proverbs traced to their Sources in Ancient and Modern Literature*. 11th ed., rev. and enl.; Christopher Morley, editor. Boston, Little Brown and Company, 1937. 1578 p.

An old familiar handbook, arranged by authors; be sure to use the index for subjects and catchwords. A new edition is announced for fall 1948.

- _____ Bruncken, Herbert. *Subject Index to Poetry; a Guide for Adult Readers*. Chicago, American Library Association, 1940. 201 p.

A subject guide to whole poems, whereas a quotation book such as "Bartlett" indexes only phrases or lines from poems. You must refer to the "List of books indexed" in the front in order to identify the poetry collection in which the poem can be located.

- _____ Granger, Edith. *Granger's Index to Poetry and Recitations*. 3d ed., completely rev. and enl., covering 592 books and approximately 75,000 titles. Chicago, A. C. McClurg & Co., 1940. 1525 p.

- _____ _____; *Supplement, 1938-1944*. New York, Columbia University Press, 1945. 415 p.

The most important tool for location of complete poems in anthologies. It contains three separate listings: title, author, and first line indexes. Note also the short list of poems on special subjects.

- _____ Stevenson, Burton E. *Home Book of Quotations*. Rev. ed. New York, Dodd Mead & Company, 1937. 2811 p.

Quotations are arranged alphabetically by subjects and indexed by authors and the important words of each quotation.

Literary reference books—Fiction

- Baker, Ernest A. and Packman, James. *Guide to the Best Fiction, English and American, including Translations from Foreign Languages*. New and enl. ed. New York, The Macmillan Company, 1932. 634 p.

Lists the most notable novels by English and American authors and by foreign authors translated into English. Arranged alphabetically by authors; indexed by authors, subjects, titles, places, characters, etc.

- Eastman, Mary H. *Index to Fairy Tales, Myths and Legends*. 2d ed., rev. and enl. Boston, F. W. Faxon Company, 1926. 610 p.

- ; *Supplement*. Boston, F. W. Faxon Company, 1937. 566 p.

An invaluable tool for work in this particular field. Lists fairy tales and legendary stories by titles and subjects.

- *Fiction Catalog, 1941 Edition; a Subject, Author and Title List of 5050 Works of Fiction in the English Language with Annotations*. Compiled by Dorothy E. Cook, Isabel S. Monro. New York, H. W. Wilson Company, 1942. 789 p.

- ; *1942-1946 Supplement to the 1941 Edition*. New York, H. W. Wilson Company, 1947. 205 p.

These two volumes provide the most up-to-date guide available for the field of modern fiction. The examples shown in Figure 11 will demonstrate how useful this catalog is. In Figure 11 (a) notice the list of novels, giving only author, title, and date of publication. For complete imprint and an annotation about the novel you must turn to the author entry, as in Figure 11 (b) where you will also find additional symbols * and y.

Frisian islands
Childers, E. Riddle of the sands. 1940
Frolics. See Bees (Social gatherings)
From star to star. Kelly, E. P
Frontier and pioneer life
Page, E. Wilderness adventure. 1946
Shepard, O. and Shepard, W. O. Holdfast Gaines. 1946
Africa
Cloete, S. Hill of doves. 1941
Sinclair, K. H. N.-W. Westward the sun. 1942
Africa, South
Dick, I. Country heart. 1946
Alaska
McNeilly, M. M. Heaven is too high. 1944
Arizona
Steele, W. D. That girl from Memphis. 1945
Australia
Cormack, M. Road to down under. 1944
Dark, E. O. The timeless land. 1941
Herbert, X. Capricornia. 1943
Nordhoff, C. B. and Hall, J. N. Botany Bay. 1941
California
McKee, R. E. Christopher Strange. 1941
White, S. E. Stampede. 1942

a.

Bronska's Christmas star
Shellabarger, Samuel, 1888-
y Captain from Castile. Little 1945 632p
\$3 (W)
mp A "novel of Spain of the Inquisition, Mexico of Cortes and Europe of Charles of Austria, which unfolds the story of Pedro de Vargas, young Spanish nobleman, as he emerges from superficiality to reality." Kirkus
Maps on lining-papers
Shelter. Nicholson, J.
Shelters, Air raid. See Air raid shelters
Shepard, Odell, 1884- and Shepard, Willard Odell
z Holdfast Gaines. Macmillan 1946 \$3 (W)
y An "epic American novel written around the period of the Revolution and the early 1800's. Deals with such famous characters as Andrew Jackson, Tecumseh, Jean Lafitte and with many historical events including the burning of New London, the battle of New Orleans and the massacre at Fort Mims. Holdfast Gaines is an Indian of legendary character, endowed with superhuman qualities—spiritual, humanitarian, physical." Library Journal
Map on lining-papers
Shepard, Willard Odell. See Shepard, O. jt. auth.
Shepherds
Goudge, E. Well of the star. 1941
Sherbinin, Betty de. See De Sherbinin, Betty
Sherlock Holmes and Dr Watson. Doyle, Sir A. C.
Sherriff, Robert Cedric, 1896-
Chedworth; a novel. Macmillan 1944 295p \$2.75 (W)
The love story of Wing Commander Sir Derek Chedworth, of Peggy, a vaudeville dancer who loves her career and aspires to

b.

FIGURE 11. SELECTIONS FROM *Fiction Catalog, 1942-1946 Supplement*

- Firkins, Ina T. E. *Index to Short Stories*. 2d enl. ed. New York, H. W. Wilson Company, 1923-29. 2 v.

- ; *Second Supplement*. New York, H. W. Wilson Company, 1936. 287 p.

Arranged in one alphabet by author and title. Complete information is given under the author's name.

Literary reference books—Theater and the drama.

- _____ Baker, Blanch M. *Dramatic Bibliography; an Annotated List of Books on the History and Criticism of the Drama and Stage and on the Allied Arts of the Theatre*. New York, H. W. Wilson Company, 1933. 320 p.

Contents: Drama and the theatre; Production and Stagecraft; Pageantry; Religious drama and entertainment; Anthologies; Bibliographies and Directories. Note that this is a bibliography and not an index.

- _____ Firkins, Ina T. E. *Index to Plays, 1800-1926*. New York, H. W. Wilson Company, 1927. 307 p.

- _____ _____; *Supplement, 1927-34*. New York, H. W. Wilson Company, 1935. 140 p.

In two parts: Author index, and Title and subject index.

- _____ Logasa, Hannah and Ver Nooy, Winifred. *An Index to One-Act Plays*. Boston, F. W. Faxon Company, 1924-32. 2 v.

- _____ _____; *Second Supplement, 1934-40*. Boston, F. W. Faxon Company, 1941. 556 p.

In two main parts: Author list and Title list. The subject index will be especially useful to you.

- _____ Ottenmiller, John H. *Index to Plays in Collections; an Author and Title Index to Plays Appearing in Collections Published between 1900 and 1942*. New York, H. W. Wilson Company, 1943. 130 p.

Indexes play anthologies and plays in collections of literature published from 1900 to 1942; more up to date and at the same time less inclusive than the Firkins index. Arranged in three parts: List of collections, Author index, and Title index.

- _____ Parker, John. *Who's Who in the Theatre; a Biographical Record of the Contemporary Stage*. 9th ed. rev. New York, Pitman Publishing Corporation, 1939. 1983 p.

- _____ Sobel, Bernard, editor. *Theatre Handbook and Digest of Plays*. New York, Crown Publishers, 1940. 900 p.

On pp. 277-296 of this handbook, you will find a useful list of plays arranged by main theme or subject.

Social Sciences

The reference sets in this field are not so numerous as in the field of literature but in each case they cover more adequately the particular aspect of the field in which each specializes.

- _____ Channing, Edward, Hart, Albert B. and Turner, Frederick J. *Guide to the Study and Reading of American History*. Rev. and augm. ed. Boston, Ginn and Company, 1912. 650 p.

A guide to the authorities who have written on American History. Arranged by periods and topics up to 1910.

- _____ *Guide to Historical Literature*. Edited by George Matthew Dutcher and others. New York, The Macmillan Company, 1931. 1222 p.

A guide to the fundamental source material for the study of history. Universal in scope. Arranged by countries. The critical reviews and annotations have been carefully written by experts in the fields covered.

- _____ Larned, Josephus N. *The Literature of American History, a Bibliographical Guide*. Boston, American Library Association, 1902. 596 p.

Selected and annotated. Important for students in this field even though not up to date.

_____ Paetow, Louis J. *A Guide to the Study of Medieval History*. Rev. ed. Prepared under the Auspices of The Mediaeval Academy of America. New York, F. S. Crofts & Co., 1936. 643 p.

_____ Wright, John K. *Aids to Geographical Research: Bibliographies, Periodicals, Atlases, Gazetteers, and Other Reference Books*. 2d ed., completely rev. New York, Columbia University Press, 1947. 320 p.

A basic research guide in the field of geography, now brought up to date.

The important subject matter reference books with which you should be familiar are the Cambridge History Series. The titles in this series will be very helpful for research themes in history or in English literature. They include:

_____ **Cambridge Ancient History*. Edited by J. B. Bury and others. New York, The Macmillan Company, 1923-39. 12 v.

_____ _____; *Volumes of Plates*. Prepared by C. T. Seltman. Cambridge, University Press, 1927-39. 5 v.

_____ **Cambridge Mediaeval History*. Planned by J. B. Bury and others. New York, The Macmillan Company, 1911-1936. 8 v.

_____ **Cambridge Modern History*. Planned by the Late Lord Acton. New York, The Macmillan Company, 1902-26. 13 v.

Chapters in the volumes of this series are written by specialists; there are many tables, genealogical diagrams, and full bibliographies. In many cases, you will find it more helpful to use the very full tables of contents rather than the index when hunting for material on a large topic.

_____ **Adams, James T. Dictionary of American History*. New York, Charles Scribner's Sons, 1940. 6 v.

Since this set is intended to supplement the "D. A. B." it contains no biographical articles. In order to be sure you have covered your topic, it will be necessary for you to consult the index in the sixth volume, as well as the main entry. Two other titles on American history which are intended to be used as companion volumes are:

_____ Adams, James T. *Album of American History*. New York, Charles Scribner's Sons, 1944-46. 3 v.

_____ _____ *Atlas of American History*. New York, Charles Scribner's Sons, 1943. 360 p.

_____ **Encyclopedia of the Social Sciences*. E. R. A. Seligman, editor-in-chief. New York, The Macmillan Company, 1930-35. 15 v.

Covers many related fields: anthropology, penology, sociology, ethics, education, philosophy, psychology, biology, geography, and linguistics. Encyclopedic in arrangement with many related articles listed at the end of articles, each one of which is signed by an expert.

_____ **Larned, Josephus N. New Larned History for Ready Reference, Reading and Research; the Actual Words of the World's Best Historians, Biographers, and Specialists*. Completely rev., enl., and brought up to date. Springfield, Mass., C. A. Nichols Publishing Company, 1922-24. 12 v.

In scope this set covers all periods and all countries. Valuable for the texts of documents, such as treaties and constitutions, and as a guide to the important authorities on a subject. The history of specific countries is given under the name of the country, with chronological arrangement under period sub-divisions. Not intended for use primarily as a biographical tool, but biographical information can be located by following up the cross references.

_____ *Pageant of America; a Pictorial History of the United States.* Ralph Henry Gabriel, editor. New Haven, Yale University Press, 1925-29. 15 v.

This set, with its companion set, *The Chronicles of America* (50 v.), contains volumes on special topics, written by specialists in the field, in a popular and readable style. The *Pageant* is valuable, especially for its reproduction of contemporary prints, facsimiles, and other illustrations, whereas the *Chronicles* provides the accompanying textual matter.

_____ *Winsor, Justin. *Narrative and Critical History of America.* Boston, Houghton Mifflin and Company, 1884-89. 8 v.

Although this set is now quite old, if your library has it you will find it very helpful for the period it covers. Especially valuable for its illustrations, maps, and very full bibliographical notes. Such chapter headings as "The Inca Civilization in Peru," "Pre-Columbian Explorations," and "The Hudson Bay Company," will give you some idea of its scope.

_____ *Catholic Encyclopedia; an International Work of Reference on the Constitution, Doctrine, Discipline and History of the Catholic Church.* New York, Catholic Encyclopedia Press, 1907-1922. 17 v.

Because of the influence of the Catholic Church, particularly in the Medieval and Renaissance periods of history, this reference will be more useful to history students than others of the religious reference books. "It records all that Catholics have done, not only in behalf of charity and morals, but also for the intellectual and artistic development of mankind." An authoritative work, with articles written by specialists, and followed by extensive bibliographies. Covers questions in philosophy, history, art, music, and literature, as well as Catholic history and biography.

_____ *Universal Jewish Encyclopedia . . . an Authoritative and Popular Presentation of Jews and Judaism since the Earliest Times.* New York, Universal Jewish Encyclopedia, Inc., 1939-1944. 11 v.

More popular in treatment than the older *Jewish Encyclopedia*; very useful for questions on Jewish history and biography, including biographies of living persons. Short bibliographies.

_____ Schaff, Philip. *New Schaff-Herzog Encyclopedia of Religious Knowledge, Embracing Biblical, Historical, Doctrinal and Practical Theological and Ecclesiastical Biography.* Based on the 3d ed. of the Real-encyklopädie founded by J. Herzog and edited by Albert Hauck. New York, Funk and Wagnalls, 1908-1912. 13 v.

One of the most important reference books in this field in English. Protestant in tone, but not biased. Covers the whole field of religion, church and biblical history, denominations, ecclesiastical biography. The bibliographies were an especially strong feature at the time of publication.

With regard to all three of the above sets, the student should not forget that long articles are preceded by an outline of the topic and that numerous cross references are included within the articles as well as at the end of some of the articles.

Science and Fine Arts

Reference books and library tools in these two fields are much more diversified than in other fields. In science this is due to the fact that the field itself is divided into so many different parts and also to the fact that the materials in science go out of date so quickly. In fine arts it is probably due to the expense of illustrated materials as well as to the diversity of the field. For bibliographies and indexes in these fields, you will have to rely to a great extent on the general bibliographies and indexes already listed.

The following important bibliography has recently been published which will be useful to the student in the field of science:

- _____ Hawkins, Reginald R. *Scientific, Medical, and Technical Books Published in the United States of America, 1930-1944; a Selected List of Titles in Print with Annotations*. Prepared under the direction of the National Research Council's Committee on Bibliography of American Scientific and Technical Books. Washington, 1946.

In addition to the obvious fields indicated by the title, this book lists the most important titles in such allied fields as photography, agriculture, forestry, firearms, and military and naval science.

In addition, the student working in these fields may find in his library special indexes to the periodical literature of the subject. Check the catalog to see if your library has the *Art Index*, *Industrial Arts Index*, or *Engineering Index*. If they are listed there, your library probably has a number of the periodicals listed in them, and it will be worth your while to check your topic in the appropriate special index. You may also find that your library has many small bibliographies which will help you. Examine the bibliography collection, or look up in the card catalog such headings as "Music-Bibliography" or "Chemistry-Bibliography" to see what useful guides you can locate in this way. Of course, the canny researcher will not forget, in this case, the *Bibliography Index*.

The following reference tools have been selected to illustrate the ones which will be most generally useful for the writing of research papers in science and fine arts:

- _____ *Cambridge Natural History*. Edited by S. F. Harmer and A. E. Shipley. London, Macmillan and Co., 1922-27. 10 v.

Each volume of this set is on a separate branch of the study of botany or zoology.

- _____ Sarton, George. *Introduction to the History of Science*. Baltimore, Published for the Carnegie Institution of Washington by Williams & Wilkins, 1927-48. 3 v.

- _____ *Smithsonian Scientific Series*. Edited by Charles Greely Abbot. Washington, Smithsonian Institution, 1929-32. 12 v.

Much more popular in style than the *Cambridge Natural History*; material is based on the collections of the Institution.

- _____ *Van Nostrand's Scientific Encyclopedia: Aeronautics, Astronomy, Botany, Chemical Engineering, Chemistry, Civil Engineering, Electrical Engineering, Electronics & Radio, Geology, Mathematics, Mechanical Engineering, Medicine, Metallurgy, Meteorology, Mineralogy, Navigation, Photography, Physics, Statistics, Zoology*. 2d ed. New York, D. Van Nostrand Company, Inc., 1947. 1600 p.

- _____ *Grove, Sir George. *Grove's Dictionary of Music and Musicians*. 3d ed. New York, The Macmillan Company, 1935. 5 v.

- _____ ; *American Supplement, Being the Sixth Volume of the Complete Work*. New York, The Macmillan Company, 1935. 438 p.

- _____ ; *Supplementary Volume*. New York, The Macmillan Company, 1940. 688 p.

An authoritative, encyclopedic treatment of all aspects of music: composers, musicians, forms, instruments. Brief bibliographies found at end of articles on persons.

- _____ Reinach, Salomon. *Apollo; an Illustrated Manual of the History of Art throughout the Ages*. From the French by Florence Simonds, with 600 illus. New York, Charles Scribner's Sons, 1935. 378 p.

A standard manual, copiously illustrated with small prints.

Scholes, Percy A. *The Oxford Companion to Music, Self-Indexed with a Pronouncing Glossary*. London, Oxford University Press, 1938. 1091 p.

Similar in style and content to the rest of this series of valuable handbooks.

Education

If you are writing a theme having to do with any aspect of the history of education you will find helpful sections in such special tools, already mentioned, as the *Cambridge History of English Literature*, *Cambridge Ancient History*, and *Encyclopedia of the Social Sciences*. If you need guidance to a longer list of reference tools in this field than the one given here, the following is recommended:

Alexander, Carter. *How to Locate Educational Information and Data; a Text and Reference Book*. 2d ed. New York, Bureau of Publications, Teachers College, Columbia University, 1941. 439 p.

The most important tools in this particular field are the following:

Education Index; a Cumulative Author and Subject Index to a Selected List of Educational Periodicals, Books and Pamphlets, 1929—date. New York, H. W. Wilson Company, 1929—date.

This is the basic index to the field of education; it provides a guide to over 155 magazines in the field, and also to many pamphlets, yearbooks, and reports which have appeared since January, 1929. Before that date the *Readers' Guide* and *International Index* must be used. If you already know how to use these indexes satisfactorily, you will probably have little difficulty in using the *Education Index* since it is cumulated and arranged along similar lines. Two special points are illustrated by Figure 12: the way in which book reviews of educational books are listed, and the way in which units of work on topics to be taught in schools are listed.

- course. D. L. Morris. *J Chem Ed* 21:465-6 S '44
- BOOK reviews**
- Adams, J. T. *Frontiers of American culture* Adult Ed 17:40-1 S '44. F. A. Cavenagh
- Adult Ed J 3:123 JI '44. L. J. Richardson
- Agard, F. B. and others. *Survey of language classes in the army specialized training program* H Points 26:69-72 D '44. T. Huebener
- Hispania 27:492-3 O '44. F. H. Sender
- Alexander, C. *Tomorrow's libraries for teachers colleges* Ed Res Bul 23:164-5 S '44. R. H. Eckelberry
- Alexander, W. M. *State leadership in improving instruction* J Ed Res 37:711-12 My '44. W. H. Burton
- Allen, W. C. *Cumulative pupil records* Ed Adm & Sup 30:376-7 S '44. A. S. Edwards
- Ed Res Bul 23:244 D '44. N. G. Fawcett
- Occupations 22:515 My '44
- American association of school administrators. *Morale for a free world; twenty-second*
- Faulkner, R. N. and Davis, H. E. *Teachers enjoy the arts* Teach Col J 15:139-40 JI '44. M. M. Osgood
- Fenner, M. S. and Fishburn, E. C. *Pioneer American educators* Sch Executive 64:27 N '44. R. H. Hughes
- Volta R 46:421 JI '44
- Fernald, G. M. *Remedial techniques in basic school subjects* Harvard Ed R 14:232 My '44. W. H. Burton
- Wis J Ed 77:18 S '44. M. Birr
- Fine, E. *Educational publicity* American Journal of Nursing 44:522 My '44
- Fisher, D. F. C. *Our young folks* Child Study 21:117-1 Je '44. S. M. Gruenberg
- Fisher, W. ed. *People are ready to discuss the post-war world* Library Quarterly 14:249 JI '44. R. R.
- FRIZZELL, Mary Morrow
(comp) *Free instructional materials including catalogs and price lists* [mimeographed] 59p pa 25c '39 The comp. State teachers col. Murfreesboro, Tenn.
- FROELICH, Clifford
Fargo selects and trains teachers for individual guidance. Clearing House 17:290-3 Ja '43
- FROELICH, Gustav J. See Corey, S. M. jt. auth.
- FROMAN, Lewis Acrelius
Graduate students in economics, 1904-1940. American Economic Review 32:817-26 D '42
- FRONTIER and pioneer life
Influence of the frontier on American political oratory. R. D. Clark. biblog 1 Q J Speech 28:282-9 O '42
- Units of work**
- Trail of the pioneer. R. T. Burns, II Grade Teach 60:66-8 S '42
- FROSCH, Jack. See Curran, F. J. jt. auth.
- FROST, Norman
Million-dollar teachers. Nat Ed Assn J 31: 211 O '42
- FROST, Robert
Literary philosophy for 1942: on criticism of

FIGURE 12. SELECTIONS FROM *Education Index*

Good, Carter V. editor. *Dictionary of Education*. New York, McGraw-Hill Book Company, Inc., 1945. 495 p.

Just what its title implies, and therefore a basic tool in this field.

_____ *Monroe, Paul. *Cyclopedia of Education*. New York, The Macmillan Company, 1911-13. 5 v.

Although this set is very old now, it will still be helpful to you if you are interested in the lives of educators or persons who have influenced education, or if you need material on the history of educational movements.

_____ *Monroe, Walter S. editor. *Encyclopedia of Educational Research*. Prepared under the Auspices of the American Educational Research Association. New York, The Macmillan Company, 1941. 1344 p.

The best single guide to the findings of research on educational developments. Articles are arranged under very broad headings; for major articles you will need to consult the outline given at the beginning of the article. Bibliographies are quite long and consist mainly of references to research studies.

_____ *Rivlin, Harry N., editor. *Encyclopedia of Modern Education*. New York, Philosophical Library, 1943. 902 p.

A handy one-volume book, consisting of many short articles. New edition in preparation.

If you are preparing a research theme requiring the use of books written for children or young people, you will need to know and use the most important guides to this large field of literature. Of the books listed below, the *Children's Catalog* and the indexes by Rue will guide you to the books for children of elementary school age; the *Standard Catalog* will guide you to the books for young people of junior or senior high-school age.

You will find that the Rue indexes are very similar to others which you have already used. The catalogs, however, are different, and you will need to be very sure that you understand their method of arrangement. The *Children's Catalog* and the *Standard Catalog* are exactly alike in their method of arrangement. The first half of each is a "dictionary catalog," listing in one alphabet the authors, titles, and subjects of the books. In the second half, annotations are given which describe the contents and give you an idea of the value of each book; this half is arranged by call numbers as are the books on the shelves of a library.

_____ *Children's Catalog; a Dictionary Catalog of 4200 Books*. 7th ed. rev. New York, H. W. Wilson Company, 1946. 1104 p.

_____ Rue, Eloise. *Subject Index to Books for Intermediate Grades*. Chicago, American Library Association, 1940. 495 p.

_____ _____. *First Supplement*, 1943. 197 p.

_____ _____. *Subject Index to Books for Primary Grades*. Chicago, American Library Association, 1943. 236 p.

_____ _____. *First Supplement*, 1946. 76 p.

_____ _____. *Subject Index to Readers*. Chicago, American Library Association, 1938. 174 p.

This series differs from the *Children's Catalog* in two ways: books are listed by subject only, and this series includes many readers and books of a textbook nature not ordinarily included in libraries, but highly useful in classrooms.

_____ *Standard Catalog for High School Libraries; a Selected Catalog of 4555 Books*. 5th ed. New York, H. W. Wilson Company, 1947. 1341 p.

D. List of authorities. Now that you have had a review of the most important reference books as well as an introduction to the outstanding tools in special fields, you should be

ready to start your working bibliography. Before you actually begin, however, take stock of your subject in relation to the information about the library you have gained. Make out a 4" x 6" card with the following information:

1. An informative title for your paper (tentative)
2. The tentative statement of objective
3. As many of the following items as possible:
 - (a) Books in the general field (poetry, novels, biographies, general literature, century, social trend, literary movements, etc.)
 - (b) Names of authors you already know
4. A list of all reference books applicable to your paper

	name	class
1.	Culture among the pioneers.	
2.	To trace growth of culture in some section of western U. S.	
3.	a. American novels, biography, nineteenth century.	
	b. Mari Sandoz's <u>Old Jules</u>	
	Aldrich's <u>Lantern in Her Hand</u>	
4.	Encyclopedia Americana	
	Bibliographic Index	
	Essay Index	
	Int. Index?	
	Readers' Guide	
	Burke and Howe	
	Cam. History of Am. Lit.	
	Fiction Catalog	
	Dict. of Am. History	
	Atlas of Am. History	
	Album of Am. History	
	Pageant of America	
	Winsor	
<i>also see "Frontiersman"</i> <i>in DAB index vol. and</i> <i>Biog. Index.</i> <i>Perhaps Bk. Rev. Dig. later?</i>		

FIGURE 13. LIST OF AUTHORITIES

Figure 13 provides an example of such a card on American pioneers, showing the list of authorities typed out by a student and two additions suggested by the librarian. At all times the real student will remember to use the list of reference books given in this *Manual* before asking for help from the library staff or the instructor.

Your instructor or librarian may be willing to examine your card to see if you have indicated all the reference books you should use and may suggest others which you overlooked.

III. PREPARING THE WORKING BIBLIOGRAPHY

A bibliography is an alphabetized list of all books, articles, and documents relating to any selected subject. A *working* bibliography, which is a pack of 3" x 5" cards listing all books, articles, and documents relating to your subject, is the initial step in making the bib-

liography for your completed theme. It is truly a *working* bibliography, for it should be added to, revised, corrected, and consulted during the entire time you are preparing your paper.

It is impossible to overemphasize the importance of the method of gathering your working bibliography. You now know (a) the topic you intend to investigate, (b) the subject headings which you will use to discover your topic in reference books, and (c) the selected list of reference books in which you intend to look for the subject headings. Now you should use your subject headings and check systematically through all the reference books which you have listed as applicable to your topic. Your working bibliography will consist of the leads you find in the reference volumes about the books you intend to use. For convenience now and later, you should put each reference on a separate 3" x 5" card, thus making it possible to rearrange, delete, or make additions to the working bibliography at will.

If you follow the suggestions below scrupulously, your final bibliography and your footnotes will cause you no trouble.

1. Go to the library with the necessary tools: a fountain pen, 3" x 5" cards, elastic bands, and a manila folder or envelope in which to keep everything.

2. Make out a 3" x 5" card in ink for every bibliographical item. Do not waste time copying lists on a piece of paper with the intention of copying the separate items later on cards. Each reference should be clear, uniform, complete, and accurate. If you are using a reference book in which the data are incomplete, leave sufficient space on the 3" x 5" card to complete the information later. If the sequence varies from that indicated in the following instructions and the sample cards on pp. 31-2, rearrange the material as you take it down on your 3" x 5" card so that all items will be in the correct bibliographical order.

Brown, Harriet Connor.

Grandmother Brown's Hundred
Years, 1827-1927. New York,
Blue Ribbon Books; c 1929.

Intimate personal
happenings.

(4)

Working bibliography card for book.

Working bibliography card for article
with author.

Coulter, F

"An American
Pioneer," House and Garden,
89 104-5, March, 1946

About Johnny Appleseed

(11)

FIGURE 14. SAMPLE WORKING BIBLIOGRAPHY CARDS

⑧

"Pony Express," Hobbies,
48:43, July, 1943.

Working bibliography card for article
with anonymous author.

Working bibliography
card for book.

①

Turner, Frederick Jackson
The Frontier in American History.
New York, Henry Holt and Co.,
1920.
One of the earliest
authorities on American
pioneering.

Working bibliography card for book
in series with editor indicated.

③

Faulkner, Harold Underwood
American Political and Social
History. 4th Ed. Crafts
American History Series, Dixon
Ryan Fox, Gen. Ed. New York,
F. S. Crafts & Co., 1946.
Perhaps best authority on
social history

FIGURE 14. Continued

3. Bibliographical cards for books (see sample cards above) should contain the following items:

- (a) Call number of the book in the upper left hand corner.²
- (b) Author's full name (last name first) as given on the top line of the catalog card.³

² If you are using more than one library, devise abbreviations to indicate each library and place these over the call number for handy reference.

³ Note the difference in fullness, and sometimes in form, between the name as given on the top line of the card and the form which appears directly after the title. You may run into difficulties when you find books written by joint authors, or listed under the names of editors or compilers, or issued by institutions, societies, or governments. You will find examples of most of these in the bibliography on pp. 46-8 and brief explanations of them on p. 47. The Library of Congress card is your best authority for puzzling cases.

- (c) Complete title underlined. (In a typewritten manuscript, underlining indicates italics.)
- (d) The imprint.
 - (1) Place of publication.⁴
 - (2) Publisher's name written in full.
 - (3) Date of publication.⁵
- (e) Content notes obtained from the Library of Congress cards and personal observation.⁶
- (f) Circled number in the upper right corner to serve as a reference.⁷ This number should not be placed on the card until you have evaluated the book and begun to take notes.

4. Bibliographical cards for articles from magazines or periodicals and for articles from encyclopedias should contain the following items:

- (a) Author's full name, (last name first) as given in the periodical or encyclopedia. If the author's name is not given, the first important words in the title are used as the identifying agent.
- (b) Complete title enclosed in quotation marks; title of the periodical or encyclopedia underlined.
- (c) Volume number and page or inclusive pages.
- (d) Month, day, and year of publication.
- (e) Content notes from personal observation.
- (f) Circled number in the upper right corner to serve as reference.

There are many correct bibliographical forms. The form indicated below and illustrated in the sample cards on pp. 31-2 is easy to learn, and having once been learned, is easy to modify according to later needs. Study the sample working bibliography cards carefully and notice that the last name of the author is placed first, followed by a comma, and then the first name or initials is followed by a period. Titles of books, magazines, and encyclopedias are underlined, whereas the titles of articles, poems, short stories, and other parts of books or periodicals are enclosed in quotation marks. The title of a book is followed by a period. The title of an article and the name of the magazine are separated by a comma and followed by a period. Facts about editors, translators, and series follow the title of a book and are finished by a period. The imprint, which should be considered as a whole, is made up of the place of publication, the publisher, and the date of publication in the order given, with commas separating the parts and a period completing the whole. If one volume of a set of books is used, the volume number is indicated. Volume and page numbers are given for encyclopedia articles. The form used by *The Readers' Guide to Periodical Literature* is followed to indicate volume, page numbers, and date of articles from periodicals. Page numbers are given only for articles, never for parts of books read, although a particular chapter may be indicated from such a compendium as *The Cambridge History of English Literature* in which each chapter is equivalent to an article.

You will notice that the lower part of each card is left blank for you to comment on the value or the content of the book or article after you have examined it. These comments are not on reading, and in no sense are they to be used as reading notes. Several cards in the examples illustrate the sort of comment you should be able to make about a book or article after a preliminary examination.

⁴ Write the place of publication exactly as it is given on the title page. New York and other large cities usually do not have the state given. If several cities are listed, use the first named unless you know the actual place of publication.

⁵ If there is no date on the title page, use the last date on the verso with a small "c" to indicate that it is the copyright date rather than the publication date. If you can find no date, use "n. d." for no date.

⁶ See p. 8f. for a complete explanation of the material to be learned from a Library of Congress card.

⁷ See p. 39 item 3 for explanation.

There are many ways in which you may find items for your working bibliography. Go about the task in a systematic manner. Use your subject heading card and your list of bibliographical references. The tools to be used are described below in the order in which you should employ them.

The card catalog should be consulted first to find out what books on your topic are available in your particular library. You will be wise to confine yourself to a topic for which you can get the necessary primary material.

Encyclopedia articles usually contain excellent bibliographies. If you use an encyclopedia to get an "overview," you should notice some of the titles given. It will be wise to make working bibliography cards for those titles you think you can obtain.

General indexes and bibliographies (such as *The Readers' Guide*, *Fiction Catalog*, or *Essay and General Literature Index*) give lists of books and articles under subject headings and classifications. You should be able to locate needed books and articles under these headings. Frequently only titles and authors are given. Copy what you need into the correct space and order directly on 3" x 5" cards, with the expectation of filling in the rest of the information when you come to it.

Reference books listed in Subject Matter References, Bibliographies and Indexes (pp. 10-29) should be consulted for subject matter and for the additional bibliographical clues that you will discover throughout the text.

Learn to examine tables of contents, prefaces, indexes, and chapter headings quickly, always keeping in mind the subject headings for your topic. If a reference set is arranged like *The Cambridge History of English Literature*—that is, with separate chapters on different topics written by authorities in the field—examine the table of contents of the correct volume to locate the chapter on your subject. Skim through a page or two of a chapter to judge whether or not there is something for you. If, however, a reference set is arranged alphabetically with an index volume like *The Dictionary of American History*, check through the index under all likely subject headings, making certain to follow up *see* and *see also* references. As you examine the books, make short comments on your working bibliography cards as to their usability.

If you cannot locate certain very necessary books in your own library or in the local public library, your librarian may be able to borrow them for you by interlibrary loan. Union catalogs list the holdings of the larger libraries of the nation, of a region, or of a locality. Where a union catalog has been established, a librarian can locate a given title by consulting this catalog and can borrow the book from the library owning it. Where such catalogs are not in existence, state library organizations frequently act as clearing houses of information on interlibrary loans.

You will expect to gain more bibliographical references as you begin to read. Sometimes an author will refer to another authority or give a title that you have not found elsewhere. Many times, a complete bibliography will be given in a secondary book. Always be on the lookout for bibliographical items.

When you have exhausted the resources of the libraries for bibliographical items, make a point of examining every book or article that you can obtain easily. If several books are obviously about the same material, try to decide which is the best. This can be determined by examining the preface, table of contents, the index, and chapter headings. Topic sentences, introductory paragraphs, and conclusions are important in articles. You should question the author and the date of a book or article. Is the author the best authority in the field? Is the book or article the latest publication on the subject? Or is an earlier publication desirable because it carries more authority? Your criteria should be adapted to your subject.

After you have decided these questions, place pertinent comments on your working bibliography cards and withdraw the items you do not expect to use. Your working bibliography will undoubtedly contain items which you will be unable to find easily. Do not throw away seemingly worthless cards; merely set them aside temporarily. You will find that this

procedure of examining those items which you know are within your reach will clarify several points for you. You will become familiar with the "feel" of the books you are to use, you will find that your ideas concerning the particular corner of the subject that you have chosen have begun to be clear, and you will know approximately how many books and what definite books you must read to cover your subject adequately. You will also realize which books or articles you must make special efforts to obtain through purchase or interlibrary loan.

When you come to these decisions, you have reached III on your Working Record. If you add further working bibliography cards, you should be as careful to check each item on them as you were with the first cards. When the theme is finished, the completed bibliography is made from the working bibliography by typing in alphabetical order all the items used. Your completed bibliography, which is typed on the same paper as your theme, will contain, of course, only those books and articles that you used in preparing and writing your research paper.

IV. MAKING THE PRELIMINARY OUTLINE

Now is the time to make a tentative outline, not of the theme you will write, but of the material which you hope to find through your reading. The preliminary outline has a three-fold purpose: to force the student (a) to take stock of the information he already has; (b) to limit his subject by thinking seriously about what information he expects to find; and (c) to provide an efficient means of recording his reading in card notes under proper headings. When you decide what you want to know about the subject and how you want to record the information, you will be ready to take reading notes.

A. Questions. The best way to go about making a tentative or preliminary outline for a subject about which you know little is to ask questions. Examine the tentative objective made earlier: "I am interested in American pioneers and intend to trace the growth of culture in some specific section of the pioneering country." Make sure that you have defined all of the terms. You can define the terms *pioneers* and *pioneering country* tentatively with "those people leaving their homes in the already settled colonies along the Atlantic seaboard to make new homes in the recently opened territories acquired by the United States, and/or those emigrants from European countries who came to the United States during the eighteenth century and settled in the newly opened territories."

Begin to ask questions about the subject as you now understand it. Get down to fundamentals: ask the what, why, when, where, how, and who about the topic you have chosen. Who were the pioneers? Why did they leave their homes? What years were "pioneering" years? What culture did they bring with them? Were books available? Musical instruments? Teachers? Was there a close connection between religion and education? What part did women play in pioneer life? Was education private or public? Were women more interested in education than men? What is meant by *culture*?

Jot down the questions as fast as they come to your mind. Do not attempt to get them in logical order at first. You will find that you have a tendency to put down general and all-embracing questions first, but as you think through what you want to know about the subject, the questions will become more detailed and of more use to you in working out the next step.

B. Tentative Outline. After writing down all the questions you can think of, you should find it easy to group them under several general divisions and sub-divisions. A tentative outline evolved from the questions on culture among American pioneers is the following:

1. Definition of terms

- a. Pioneer

- (1) Native American
 - (2) Emigrating European
 - (3) Social classes

- b. Pioneering country
 - c. Culture
- 2. Reasons for pioneering
 - a. Economic pressure in former homes
 - b. Spirit of adventure
- 3. Permanent settlements
 - a. Places and dates
 - b. Women's influence
 - c. Reasons for settlement
 - (1) Economic
 - (2) Geographic
- 4. Culture
 - a. Vestiges from original homes
 - (1) Books
 - (2) Music and musical instruments
 - (3) Education
 - (4) Religion
 - b. Achievement in new homes
 - (1) Building of churches
 - (2) Building of schools and installation of teachers
 - (3) Establishment of libraries
 - (4) Activating of social functions in communities
 - (a) Speaking days, spelling bees, settlers' picnics, etc.
 - (b) House and barn raisings, corn husking bees, harvesting, etc.
- 5. Importance of pioneer woman
 - a. As homemaker
 - b. As preserver of culture from former home
 - c. As active force in social, religious, and educational life in new home.

This is not complete, nor is it supposed to be complete at this point. It is not the detailed outline which you will make before you start to write your theme. After you have read several books, you may be attracted to a different portion of the subject about which you now know little. This tentative outline does give you, however, many ideas about what to look for as you read your material. Leave room between the topics of your outline, for you will expect to add new general- and sub-divisions, just as you will discard others because you will not find enough material under those headings.

Even though this is not the outline which you will organize before you start to write the theme, it will be constantly before you as you read, dictating what you should take down in notes and what you should disregard.

C. Slugs. In order to make note-taking effective, it is wise to decide what you will place at the top of each note card. Out of each sub-division in your tentative outline you should be able to make a *slug* (a note-taking catchword). The slug should be as short as possible: in some cases, one word is enough; in other cases, a combination of words and phrases is necessary. You may use abbreviations. The slugs follow the tentative outline almost exactly. A slug is placed at the top of each reading note, and since it epitomizes the information on the card, it frees you of the necessity of re-reading the note to find out what is there. It also frees you from long explanatory headings and the necessity of making up a new heading for each card with the attendant risk of isolated and useless cards when you have finished. A proper use of slugs will enable you to arrange your material any way you wish when you are ready to write the rough draft. A beginning list of slugs for the pioneer theme tentatively outlined above would be:

Definitions: pioneer—native American
 pioneering country
 culture

- Reasons: economic
adventure
- Permanent settlement: place (name, state, territory)
date (inclusive)
reasons: economic
geographic
- Culture—original homes: books
music, musical instruments (named)
education
religion
- new homes: churches
schools and teachers
libraries
social functions (named)
- Woman—homemaker
- culture from former home (named)
- active force: social
religion
education

You will notice that the tentative outline has been followed rather closely with plenty of leeway for new combinations of slugs. Examine the slugs on the reading cards on pp. 38-9 and see what combinations are possible and how effectively the slugs are used to indicate what is on the reading card. Some of the slugs may never be used, and new ones will be added as you read. If you cannot reduce the information you propose to place on a card so that it will make a good slug, you are attempting to put too much information in one category.

A useful device is the practice of making a list of all slugs on one 4" x 6" card which you can use as a bookmark. Thus you will have the slug card with you when you are taking notes, and you will never be at a loss for the proper heading for your note card. One glance at the bookmark will give you your cue. If you do not find the proper slug, you may be sure that you should add a necessary sub-division to your tentative outline and another slug to the bookmark or that you have been tempted to take down extraneous matter which has no bearing on your subject.

It is generally true that the questions, tentative outline, and slugs can be done almost simultaneously. When you have made a satisfactory list of slugs, note-taking begins in earnest.

V. TAKING CARD NOTES

When you know what you are looking for, the actual note-taking is not difficult. Use intelligence and imagination. Perhaps you are re-interpreting a phase of literature. At any rate, *you* are discovering it for the first time. Generally, it is better to read secondary material first because one must have a guide in limiting the subject. One student, however, may find that he profits by reading primary material first, making up his mind, and then consulting authorities on his subject. Another student will find that his subject demands a parallel reading of secondary and primary sources. It is also necessary to come to some tentative decision as to how many secondary and how many primary sources you must read to cover your subject adequately, always keeping in mind the length of your paper and the amount of time which has been given to you. It is wise to have a minimum goal of reading at the beginning of your work.

Most students make the mistake of taking too many notes at first. It is a good plan to read one encyclopedia article and one secondary book before taking a single note. The encyclopedia would be used solely for an overview of your subject in most cases. It is possible that later you will go back to take notes from the secondary book. By that time, you will

know how to distinguish between the generally known, which need not be documented, and the specific knowledge, which must be acknowledged by footnotes.

The success of your paper depends upon the kind of notes you take. If you have made a good preliminary outline in which you have defined your terms and out of which you have evolved efficient slugs, you should now be able to read, confident that you will be able to spot immediately the information you wish to take as notes. There will be the temptation to take extraneous information merely because it is interesting, but if you hold firmly in mind your stated objective, you will not waste time in unprofitable note-taking. Your slugs are sufficiently narrowed down to basic points for you to recognize separate items as you come to them. Soon you will be able to read rapidly, being drawn only to pertinent material. You should make it your practice to summarize the item you have found, jot it down quickly with the proper slug to identify it, and go on reading until you come to another point.

Coultter ②

Permanent settlements - help toward ...

[John Chapman (known as Johnny Applesseed) interested in people who passed his home on Ohio River gave them provisions: milk, butter, apples, honey and] "... sometimes a young apple-tree or two, always a small deerskin bag of seeds so that they could start their own orchards " [Learned that trees were not successful. Spent many years helping settlers plant orchards.] "...pursuing indomitably his self-appointed task of introducing horticulture to the wilderness." p. 104

Card 1.

Faulkner ③

Permanent settlements - general description

"On any spot where a few settlers cluster together ... some enterprising proprietor finds in his section what he deems a good site for a town: he has it surveyed and laid out in lots, which he sells, or offers for sale by auction A storekeeper builds a little frame store, and sends for a few cases of goods; and then a tavern starts, which becomes the residence of a doctor and a lawyer, and the boarding-house of a storekeeper, as well as the resort of a weary traveller: soon follow a blacksmith and other handicraftmen in useful succession: a schoolmaster who is also the minister of religion, becomes an important accession to this rising community." p. 233. Morris Birkbeck, Notes on a Journey in America (1818), pp. 103-105.

Card 2.

FIGURE 15. SAMPLE CARD NOTES

Woman - culture

Peattie (10)

[Importance of women in bringing and preserving the culture of their former homes.]

"Women came to northern Illinois from the northeastern states just as she had been back home. She was not the barefooted serf of the squirrel hunters; dressed in preposterous modesty, dragging her heavy skirts over the sunbaked turf, yet her eyes were not on the ground but looked levelly in the face of the future." p 174

Card 3.

Library - Ames Township

Brown (7)

"As all the settlers were poor, the question was how they could raise enough money to buy books. Esquire Samuel Brown was going East in a wagon and would undertake to bring the books back, but how were they to be paid for? Finally, Mr. Josiah True of Sunday Creek Settlement had a brilliant idea. Let people make their subscriptions in the form of peltries which Esquire Brown could sell in Boston and convert into books! ... Esquire Brown set out, finally, with about a hundred dollars' worth of skins. In Boston, Dr. Manasseh Cutler and Reverend Thaddeus M. Harris helped him to select the books. He brought back about sixty well-chosen volumes." pp. 88-89

Card 4.

FIGURE 15. Continued

In taking notes, here are the simple rules to follow:

1. Use 4" x 6" cards and ink. You will find that cards are superior to sheets of paper because (a) they are easier to handle and are almost indestructible, (b) they will remind you by their size to put only one idea on a card, (c) they can be sorted and filed, (d) they will clip easily to your rough draft when you start to write.

2. Put only one idea on a card. Put the correct slug on the top line starting at the left side of the card. If you must invent a new slug to fit the material you are taking down in notes, add it to your tentative outline and to your slug list.

3. As you start to read each book, give its corresponding 3" x 5" working-bibliography card a circled number in the upper right corner. Care should be taken that the same number is not given to two different books or articles. In the same location in the upper right corner of each 4" x 6" note card, place the last name of the author and the number for the book from which you are reading. This identification substitutes for the entire bulky reference and will

save you from endless repetition of title and author on each note card when you are pressed for time during the reading period. After the paper is finished, if you decide to make some or all of your notes a permanent part of your research equipment, the title and imprint of the book can be copied from the working bibliography on the bottom of each reading card. You may wish to put your working bibliography cards in your permanent file also.

4. Since the bulk of your note cards will consist of information from books in your own words, use care in summarizing the exact meaning of the authors you read. Do not use abbreviations of words or sentences which will be "cold" by the time you start to write the theme. If the author has said something so well that it deserves quotation, or if, by quoting an authority, you can make your point without further explanation, take down the words *verbatim* and put quotation marks around them. The accusation of plagiarism can be avoided easily by correct acknowledgment of sources, and a research paper is enhanced and enlivened by aptly used quotations and correctly acknowledged material. Verify the passage for absolute accuracy before you leave it. If you wish to make comments on the passage while it is still fresh in your mind or if you wish to summarize the material before or after the quoted passage, you may do so on the same card, but it is wise to place your own words in brackets so that there is no possibility of confusion. See Cards 1 and 3 in Figure 15.

5. Intellectual honesty demands that you give credit to the author of an idea (even though it is re-stated by you in your own words) as well as to the author whom you have quoted *verbatim*. Therefore, always put on the note card the page numbers where the information can be found in the book, whether it has been summarized by you or copied *verbatim*. If the quotation has been derived from several pages, be sure to indicate the different pages. See Cards 1 and 3. These page numbers will be used later in footnotes of your completed paper. Some of the abbreviations you can use are explained on pages 48-9.

6. If notes on one idea extend beyond one card, designate the second card or following cards so that they will not be confusing to you later.

7. If you leave out words, phrases, clauses, or whole sentences in quoting from a book, use ellipsis marks. If the omission is at the beginning or in the middle of a sentence, simple ellipsis marks (...) are used. If the omission is at the end of a sentence, the simple ellipsis marks as well as a period (...) are used. If you wish to incorporate a part of a quotation in your own text, however, no ellipsis marks are necessary at the beginning of the quotation. Only quotation marks to indicate the quoted material are needed. See reading notes on pages 38-9 and sample theme on pages 54-59.

8. If you add something of your own to an original quotation (a name, a date, a pronoun, or a comment without which the quotation would be unintelligible), inclose the added material in brackets []. See sample theme, page 54. Parentheses () are used only as they are used in the original text. This rule applies also in your finished document.

Be sensible about note-taking. You must expect to have more notes than you will use in the finished theme, but do not take down every detail you find, and do not duplicate material. On the other hand, do not trust yourself to remember where certain items can be found. If you are not sure that you will need the exact information at a later time, make a card note with the proper slug and jot down the page numbers only. You will find that these reminders are not a waste of time in the long run.

Your instructor may set dates for the first and last examination of reading cards, judging your particular needs in the matter of reading time from the number of working bibliography cards you had designated as your reading list; or you may have to determine for yourself when you have reached a reasonable point in your reading. This pause for evaluation does not rule out further reading; in fact, in most cases, it means that you may with profit check to see that you are extracting the correct information from your sources and that you are taking notes in an efficient manner. It is at this time that your instructor

may point out short cuts in reading, give advice on further bibliography, and check on the presence or absence of page numbers, slugs, and other seemingly small devices which mean so much when the rough draft must be written.

VI. STATING THE FINAL OBJECTIVE

Most students will be able to use their tentative statement of objective as their final statement. It is altogether possible, however, that after you start reading in earnest you will find that one aspect which you had not recognized before has become more important than your original idea. It is sometimes true that one very small corner of the subject unexpectedly assumes great proportions. Or, even though you have continued with your original subject, a more careful definition of terms than you were able to make before you had done your reading may now necessitate the re-statement of part of your objective. In the theme on American pioneers, more notes were taken on the pioneer woman than on any other phase of the subject. The final statement of objective for the paper on American pioneers, therefore, changed so it read: "The part played by women in the establishment of culture among native American pioneers of Ohio and Illinois."

If your reading has led you into a new path, you will wish to re-word your tentative statement of objective. Talk over the change with your instructor and seek advice. The change should not come too late in the reading, for extra secondary or primary material may have to be consulted. Naturally, it must come before the final outline is made.

VII. MAKING THE SENTENCE OUTLINE

When you have finished the bulk of your reading, your sentence outline should begin to take form in your mind. This is the most important part of your paper, this thinking through and bringing order to your gathered information. It is the organization which will determine the success or failure of your paper. At this point you must take things firmly in hand, use discretion in selecting material, and show discrimination in assembling the information you have read. It is here that you create a document acceptable because of its information, organization, and style.

If you have modified your tentative outline as you took notes, it now shows you the direction your reading took, but it is not the outline from which you will write your paper. Before starting the sentence outline, you must decide upon the controlling idea for the written theme. What attitude do you, as the prospective author of the paper, have toward your material? Most of the magazines of today print factual articles very much like yours, and each has a definite author-viewpoint. What is yours?

If you have taken notes for the American pioneer paper, you would face the following self-questioning: What is it about this subject that keeps your interest? Can you convey that same interest to your readers? Your attitude may be one of pride in the cultural achievements of pioneering Americans, so that you wish to present their accomplishments in the best light. Your interest during the reading period was centered in the part that women played in the moral and educational development of the pioneers, and you find that most of the reading cards you have taken have been about their efforts to make a civilized home in the American wilderness.

You should therefore ask yourself the following questions as you start the sentence outline: What is the most important point to be made in the completed theme? Where has most of the attention been focused during the taking of notes? Separate your reading notes according to a logical plan. If you are tracing a movement from the beginning to its conclusion, it is likely that you will follow the chronological method. If your paper is to be a study of contrasts, or comparisons, or influences, you will marshall your notes one part against another. Perhaps your subject falls naturally into a cause and effect organization or is limited by the spatial aspect of your topic. If your proposed paper is long enough to warrant separate divisions, you should indicate chapters or sections at this time. When you

make up your outline, bear in mind that parallel development is often the best method of presenting a large subject. I. A, B, C and V. A, B, C below are somewhat parallel in development as topics. This method is more common in an outline that is less restricted by chronology and is slanted toward the cause and effect or contrast and comparison method of development.

As you separate your notes according to the slugs, reading some of them here and there, complete statements will form in your mind. After thinking through your entire material and discarding extraneous material here and there, you will be able to make your final outline in complete statements. Generally speaking, a sentence outline should be your research paper "in little." It should contain all general statements but only an indication of the exposition and specific detail which will form the greater part of the theme.

The sentence outline for the paper on American pioneers reads:

- I. The growth of the frontier has followed the same pattern of development as the rest of the United States.
 - A. First comes the pioneer, who stays only a short time.
 - B. Then the immigrants make a primitive permanent settlement.
 - C. Last to come are men of capital and vision who finance and establish a settlement capable of growth.
- II. Individuals are the most important factors in a study of culture in the West.
 - A. The importance of traveling preachers, teachers, and schoolmasters must be evaluated.
 - B. Johnny Appleseed was one of the many benefactors of the West.
- III. Woman played a big role in pioneer life.
 - A. She brought the culture of her back-home group as criteria in the new land.
 - B. She led in the establishment of churches and religious groups.
 - C. She helped to secure books for permanent libraries.
 - D. Although seeking little education for herself, she was inflexible in her insistence upon education for her children.
 - E. She organized the social life of the community.
 - F. She contributed stability and permanence to the group by her presence.
- IV. The influence of women in cultural matters was a deciding factor in settling new territory.
 - A. Only those settlements which contained families became permanent towns.
 - B. Only those towns which promised, or actually had, cultural advantages, (schools, churches) attracted men with families.
- V. Therefore, the culture of the West depends upon women.
 - A. Side by side with men, women crossed the American wilderness.
 - B. While the men conquered the physical world outside, the women nourished the vestige of culture which had been brought from their former homes.
 - C. Their joint efforts supplied their growing families with material prosperity and the incentive to carry on the culture of the West.

After examining the outline, turn to the Appendix and see how far it was developed in the sample theme.

After you have made your sentence outline, you may find that you will want to look up scattered points to fill in spots not provided in your reading notes, but, generally speaking, you are ready to begin your rough draft.

VIII. WRITING THE ROUGH DRAFT

Have plenty of paper or a loose-leaf notebook, a good pencil or pen, and paper clips. Use a separate piece of paper for each paragraph. Place your sentence outline beside you and your reading notes in front of you in separate groups according to your outline. Start boldly by copying the first complete statement of the outline. Then write. What you write at first may not be pertinent, but the best way to overcome blank-paper fright or author self-consciousness is simply to start putting one word after another on paper.

With all the knowledge you have accumulated by this time, you should be able to expand any portion of the subject. Before you in correct piles of card notes is all the information you need to refresh your mind on any detail. Stop to consult your notes once in a while, or, if you have a good start on a part of the theme, leave space to fill in exact information later and hurry on with getting down on paper ideas which may not come so easily later.

Although you will be writing your paper in the third person and presenting documentary facts from authentic sources, the choice you made of materials in reading and the manner in which you present them will indicate your attitude. And having taken an attitude, you should keep that point of view and your main idea firmly in mind from the beginning to the end of your paper.

When you use authoritative information in your writing, jot down the number of your reading card in the left margin of your paper. This precaution will save you from having to go through all your cards to find the correct footnote reference. *Do not recopy card notes.* If you wish to quote exactly from the authority, clip the reading card (on which you have recorded the exact quotation) to the rough draft. All necessary information for footnotes will then be in the correct place. Or if you have written worth-while and usable observations on your reading cards, clip those cards to your rough draft. It is possible that some sheets of paper will have on them only a topic sentence followed by a sentence or two to introduce several reading note cards and quotations. A rough draft should be a working tool, not a completed manuscript to please the instructor.

It is possible that the first several topic sentences in your outline will not evoke enthusiasm in your writing. You may copy several topic sentences on pieces of paper before you will have the impulse to write. You may even start with some statement in the middle of the outline, then work forwards or backwards. It may help if you visualize your theme in sections, writing the parts as separate units and fitting them together later. You will be able to go back to fill in paragraphs which did not write themselves at the first attempt.

Write yourself out. Do not stop to get the exact word or phrase. Leave a blank space for the moment if necessary. You will return to tone down purple passages, to polish rough sentences, and to delete extraneous material here and there. It may be that your conclusion will be completed first, the body next, and the introductory section last. If you have your outline well in mind, however, these portions can be fitted together after you have slowed down somewhat in actual writing.

After you have finished the initial composing, you will have a pile of notebook papers with card notes clipped to them. Now go through the entire theme with a critical eye for spelling, grammar, and rhetoric. Put in transitional sentences and paragraphs where they are needed. Rewrite awkward and unfinished sentences and generally clear up usage and punctuation. Be especially critical of the devices used to introduce your quoted passages. Introductory phrases and clauses should have variety to avoid monotony. Not every quotation should be introduced by "as follows" and a colon. During your reading you should have noticed various ways in which authors indicate that they are quoting directly from a primary or secondary source. Notice the different introductory devices used in the sample theme.

When you have finished your rough draft, read through the paragraphs and arrange them in the best sequence. Pay close attention to transitional sentences and paragraphs. You will find that having paragraphs on separate pieces of paper is of real advantage in this desirable realignment of your material.

The best way to detect deficiencies in style is to read aloud for rhythm and cadence. Read your paper critically. Will the reader know, after the first section, what your main idea is? Will he feel that your subject is sufficiently covered by discussion and quotations in the body of the paper? Have you led him to take your attitude toward the subject? Will he be convinced that you have arrived at a logical conclusion? The success of your paper depends on your ability to judge it in the light of these vital questions.

If you have followed the general instructions given above, it is unlikely that much revision will be necessary. Sometimes, however, a student gets so close to his subject that he is unable to stand back and criticize what he has written, and another opinion is needed. If, after examining your rough draft, your instructor thinks that changes are necessary, he will make specific suggestions. Revision may take the form of realignment of divisions of the material. In some themes the introductory material may be too abundant, the body of the discussion may be too sketchy, or the conclusion may not really conclude.

IX. COMPLETING THE PAPER

After the work of preparation, the final theme should be a thing of beauty in neatness and form. It should have a worthy cover, appropriate to your subject and in the form specified by your instructor. It should be arranged in the following order:

A. *The title page*, correctly spaced, should contain in the following order:

1. Title of the theme in capitals.
2. Full name of the author.
3. Title of the course.
4. School at which the paper is written.
5. Date (month and year).

B. *The dedication* (optional)—and it does not have to be solemn.

C. *The preface* (optional) may contain the following:

1. Preliminary remarks on the author's interest in the subject field.
2. Acknowledgment of indebtedness for aid of any kind.

If the preface is more than one page in length, the pages should be numbered in small Roman numerals (i, ii) in the upper right corner of each page.

D. *The table of contents* should be on a separate page labeled CONTENTS. It should give:

1. The title of each chapter or main division followed by the title of each important sub-division (if this plan has been followed in the paper).
2. The appendix or appendices, if the paper contains them.
3. The bibliography.

Each of the above items should be followed by the page number at which the various divisions may be found. However, if the paper is not divided and does not have an appendix, a table of contents would be superfluous.

E. *Illustrations*, if used, should be listed on a separate page labeled ILLUSTRATIONS. The page number opposite which (or on which) each illustration is to be found should be given. Diagrams, maps, and illustrations which are pertinent to the subject are valuable additions to any theme, but you should avoid padding your paper with unsuitable pictures and space-filling art work.

F. *The manuscript*

1. In its final form, the theme should be neatly typewritten and carefully revised on good quality 8½" x 11" paper. Write on one side of the sheet only. Typographical errors may be corrected neatly with black ink. If a finished page contains more than three or four errors which must be corrected in ink, it should be retyped.
2. Black typewriting ribbon must be used.
3. Spacing. There should be margins of one and one-half inches at the left side and at the top of each sheet. About two inches should be left at the top of page one;

if chapters are used, about one and three-quarters inches should be allowed the new division. Margins of at least one inch should be left at the right side and at the bottom of the sheet.

The text of the theme must be double spaced.

Passages of verse, extended prose quotations, and footnotes are to be single spaced. Extended prose quotations should be indented from both margins half an inch. No quotation marks are necessary around indented passages, either poetry or prose. If, however, the poetry quoted is less than a full line, or the prose is less than five lines, it may be included in the regular body of the double spaced material inclosed in quotation marks.

4. Pagination. Each page, including the Appendix and the Bibliography, is to be numbered in arabic numerals (without a period following) in the upper right corner.
5. Footnotes. The documentation of a source theme is very important because you are using the property of other people and must acknowledge your indebtedness to them. During your reading you have taken careful note of the source of your material. You know the title, author, and page number of every new item of information you have put into your own words and every quotation you have copied down *verbatim*. You now have those cards clipped to your rough draft or in stacks where you may find them easily. Throughout the completed theme, you must give credit to authors for all new ideas or quoted passages. The accepted method is to place a number just above the line immediately following the passage you wish to identify. This can be done by rolling the typewriter roller back slightly and holding it while you strike the numbered key. Identification of these numbers then comes in the footnotes.
 - a. Purpose of footnotes: to acknowledge by an exact reference all quotations and all important statements of fact borrowed from another; to illustrate statements in the body of the theme which are not important enough to be included in the main text but add information; to insert your own pertinent comments if they have no place in the text but add interest to the discussion. (See footnotes in the sample theme.)

Footnote page. A useful device for handling footnotes efficiently is the following: As you are writing your rough draft, indicate the number of the footnote in the text in red pencil or by some other easy-to-notice device. Place the information for the footnotes in consecutive order. Then write out in full on a separate page or pages all of the footnotes you will need in the entire theme. (See the complete footnote page and explanations on pp. 47-8.) This practice has a double advantage: First, you will be able to check the useful and necessary abbreviations of footnotes if you have all of them in consecutive order on one piece of paper. Second, since you have indicated the numbers in red, your attention will be called to the approaching footnote as you typewrite. After consulting your footnote page, you will be able to judge how much space you should allow at the bottom of each page.

- b. Special types of footnotes. 1. In using a secondary source citation, you should give the original author and title first, and then the author and title in which you found it. 2. Quotations from poetry and poetic drama are sometimes annotated without the use of footnotes in papers which consist mostly of references to works by one or two authors. This practice is recommended especially in the case of classical writers whose works have appeared in many editions. Since quotations in drama are easily identified by act, scene, and line, you will find that this information can be given more satisfactorily immediately following the quotation. If, for example, you were referring to the dialogue between Brutus and Cassius, you would undoubtedly cite the following passage:

Brutus: Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.

Cassius: I an itching palm!
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.

—Julius Caesar, IV, iii.

In the discussion of poetry the same method holds:

When my love swears that she is made of truth,
I do believe her, though I know she lies,
That she might think me some untutor'd youth,
Unlearned in the world's false subtleties.

—Shakespeare, Sonnet CXXXVIII, 1-4.

- c. Location. The usual practice is to place footnotes at the bottom of each page.⁸ The first footnote should be separated from the body of the text by a space, a line about two inches long which starts at the margin, and then another space. Each footnote is indicated by an arabic numeral (followed by a period) corresponding to similar numbers (not followed by a period) inserted at proper points in the theme. The numbering of the footnotes should start at the margin, and there should be no space left between footnotes. Footnotes may be numbered consecutively (as indicated in this manual and the sample theme), or the numbering may start anew on each page.
- d. Form. All footnotes are to be exact, properly verified, and clear. All parts should be set off by commas, and each one should be terminated by a period.⁹

The first reference to any book is to contain the following:

- (a) Author's full name in its regular order.
- (b) Full title of the book underlined.
- (c) The page or pages from which you took the specific material referred to. Use the abbreviations p. for page and pp. for pages.

Example: A. B. Guthrie, Jr., *The Big Sky*, p. 49.

If the work consists of more than one volume, the volume number is placed before the page number. In that case the abbreviations p. or pp. are omitted.

Meriwether Lewis and William Clark, *History of the Expedition of Captains Lewis and Clark*, I, 73.

The first reference to an article from an encyclopedia, a magazine, or such a compendium as *The Cambridge History of American Literature* is to contain the following:

- (a) Author's full name in its regular order. If the writer's name is unknown, the title of the article is placed first. In many such sets, the articles are signed with initials which are identified elsewhere in the work.
- (b) Title of the article in quotation marks.
- (c) Underlined name of the work or magazine from which the article is taken.
- (d) Number of the volume, number of the page or pages, and the date of the issue.

⁸ Other locations are sometimes used. Some authors place footnotes at the end of each chapter. In manuscripts prepared for printing, the author inserts them immediately after the quotation. You will have noticed various types in your reading.

⁹ There are various types of footnotes, the form here being the simplest. A second form used extensively includes the place and date of publication in the first reference: Frederick Jackson Turner, *The Frontier in American History* (New York, c1920), p. 17. A third form includes the entire imprint (publisher, place, and date of publication). No bibliography is needed for the second and third types. Since you are appending a complete bibliography, you need not give details of place and date which would be necessary otherwise.

Example (anthology) : B. R. Hall, "Travel in the Woods," *America Is West*, p. 136.

Example (magazine) : "Pony Express," *Hobbies*, 48:43, July, 1943.

The second footnote reference to a source is simplified by the use of abbreviated words and phrases. For example, study this footnote page and read the explanations for each type of footnote.

1. Conrad Richter, *The Fields*, p. 49.
2. "Pony Express," *Hobbies*, 48:43, July, 1943.
3. Richter, *op. cit.*, p. 57.
4. *Ibid.*, p. 102.
5. Harold Underwood Faulkner, *American and Political Social History*, p. 270.
6. Conrad Richter, *The Trees*, p. 141.
7. *Ibid.*
8. Richter, *Fields*, p. 38.
9. Meriwether Lewis and William Clark, *History of the Expedition of Captains Lewis and Clark*, I, 129.
10. Morris Birkbeck, *Notes on a Journey in America* (1818), pp. 103-105, quoted in Faulkner, *op. cit.*, p. 233.
11. Faulkner, *op. cit.*, p. 248.
12. Richter, *Trees*, p. 10.
13. "Ernest Thompson Seton," [Obituary]. *New York Times*, Oct. 24, 1946, p. 27.
1. The first reference to a book.
2. The first reference to a magazine article without an author.
3. The second reference to the book in footnote 1. The page number must be given.
4. The third reference to the book in footnote 1.
5. A new reference.
6. A second book by the author of the book referred to in footnote 1. His complete name must be given in each first entry.
7. The same book and page number as footnote 6.
8. Simplified but unmistakable notation must be made for each of several books by one author. It is no longer possible to use the author's name and *op. cit.* as identification after the second book has been used.
9. The first reference to a book with multiple authors and more than one volume. The volume is indicated by a Roman numeral, followed by the arabic number of the page. Notice that p. is not used when the volume number is indicated by a Roman numeral.
10. A secondary source citation. The material was found in Faulkner, and since the original book by Birkbeck was not available but the *verbatim* quotation was desired, the footnote indicates first, the author of the quotation, and secondly, the volume in which it can be found.
11. The footnote refers to footnote 5 where the full notation of the Faulkner book is given.
12. The simplest notation it is possible to give to a multiple-book author.
13. An unsigned newspaper article.

14. Federal Writers' Project, *The Oregon Trail: The Missouri River to the Pacific Ocean*, p. 101.
15. Frederick L. Paxson and Rupert B. Vance, "Frontier," *Encyclopedia of the Social Sciences*, VI, 503.
16. Lewis and Clark, *op. cit.*, II, 430.
17. Federal Writers' Project, *op. cit.*, p. 90.
14. An organization which publishes an unsigned book is called a corporate author.
15. An encyclopedia article by two authors. The volume is indicated by a Roman numeral followed by the arabic number without the abbreviated p. for page.
16. Second reference to two authors and more than one volume.
17. The second reference to a corporate author.

e. Abbreviations of various kinds are used to condense the volume of footnotes. Study the punctuation carefully and notice that foreign words are italicized and English words are not. In typescript the words which appear in italics are underlined.

Ibid., (for *ibidem*, "in the same place") the same work as the one immediately preceding. The page number may be different.

op. cit., (for *opere citato*, "in the work quoted"). If several other items have come between the first mention of a book and a subsequent reference to it in a footnote, the last name of the author must be repeated, followed by *op. cit.* and the correct page numbers. If more than one book by the same author has been quoted, the most important or identifying words of each title, after the first use of it may be given; *op. cit.* is then unnecessary.

Other abbreviations, though not so commonly used, are important:

c. or ca. (circa, "near or around")—c. 1910 means about or near 1910.

c for copyright; used in the bibliography to indicate the copyright date if the publication date is not given on the title page. It is used with the date found on the back of the title page.

cf. (*confer*, "compare")

chap. or chaps., chapter or chapters.

e.g. (*exempli gratia*, "for example")

ed., editor, edition, or edited

et al. (*et alibi* and *et alii*, "and elsewhere," "and others")

et seq. (*et sequens* and *et sequentes*, "and the one following" and "and those that follow")

f. or ff. for the page or pages following a certain page. Notice: pp. 8-10 means page 8 through page 10; p. 8 f. means page 8 and the following page; p. 8 ff. means page 8 and the following pages until the subject is finished.

fig. or figs., figure or figures.

i.e. (*id est*, "that is")

id. or *idem*, "that same"

infra, "below"

l. or ll., line or lines

loc. cit. (*loca citato*, "in the place cited")

ms. or mss., manuscript or manuscripts

n. or nn., note or notes.

N.B. or n.b. (*nota bene*, "note well")

n.d. is used in the bibliography to indicate that no date has been given in the book.

q.v. (*quod vide*, "which see" or "whom see")

sic ("thus") inclosed in brackets to indicate that an error in spelling, construction, or information was made in the book or article and that you are aware of the fact.

supra, "above"

vid. or *vide*, "see"

vol. or vols., volume or volumes

G. *Appendix*. An appendix is sometimes a desirable addition to a theme. An enlightening chronological table or a statistical computation may not fit into the theme, but you may feel that it will be of value to the reader. A will or testament, a letter, or a complete trial record may have direct bearing on your subject, but you may not find places for them in the text of the paper. These extras may properly be included as appendices. They should come directly after the theme and before the bibliography.

H. *Bibliography*. You have been using one form of bibliography throughout the writing of your theme, the working bibliography on 3" x 5" cards. If you have been painstaking in recording all data as you used the books, your final bibliography is a simple matter. Your working bibliography contained, on separate cards, the bibliographical facts about books and articles you copied from reference books, the card catalog, the shelves, and periodical guides. Some of these you did not use. Your final bibliography is to contain only those books and articles which you used in the actual preparation of your paper. This would include books which were read but not quoted. Page numbers should not be given except for articles from encyclopedias and composite works, since the final bibliography is not a record of your reading but a checklist of your sources.

A bibliographical entry consists of three elements: author, title, and imprint. The simplest form uses these basic parts as centers upon which all other explanatory matter depends. The author's last name is given first in order to facilitate alphabetizing. The full given name is separated from the last name by a comma and followed by a period, thus ending the first element. In the title all important words are capitalized, and the entire title is underlined and followed by a period. If there are any facts of translation, introductions, editions, series, editors, or volume numbers, they should come immediately after the title, each item followed by a period. The imprint should contain in order the place of publication, the publisher, and date as found on the title page. If there is no date on the title page, the copyright date should be used. Each item in the imprint should be separated by a comma, and the entire imprint ended by a period.

The bibliography may be divided into four groups: books and pamphlets, articles from periodicals, encyclopedia articles, miscellaneous (newspaper articles, speeches, personal observation, or research, etc.). Each group should be indicated by a heading in capitals, and the sources should be arranged in alphabetical order within each group. If there are not enough of the four types to make a respectable list, however, all bibliographical items may be combined in one alphabetical group.

Each item should be single spaced, but there should be a double space between items. The author's name may or may not be entirely in capitals. If an article or book has no known author, it may be listed alphabetically under the first important word in the title or under Anonymous. The second and following lines of each item should be indented so that the last name of the author stands out. See the bibliography for the sample paper.

X. EVALUATION

When your theme is returned, you should study your instructor's objective grading on the evaluation sheet and prepare the suggested corrections before appearing for the conference. After verifying your corrections, you should, in fairness to yourself and your completed manuscript, correct all your mistakes neatly so that the result of several weeks of labor may present a clean and shining aspect to your future readers.

EVALUATION OF RESEARCH PAPER

NAME OF AUTHOR		(fill in)				FINAL GRADE	
TITLE		(fill in)					
		Un- accept- able	Poor	Fair	Aver- age	Good	Excel- lent
VISION OF SUBJECT	1. Precision in formu- lation of problem						
	2. Precision of title						
	3. } Organization of						
	4. } the whole						
RESEARCH: MATERIAL USED	5. Quantity						
	6. Quality						
SKILL IN ADAPTING MATERIAL	7. By reference						
	8. By quotation						
UNDERSTANDING AND EVALUATION OF CONTENT	9. Clarity of interpretation						
	10. Originality of approach						
PARAGRAPHS	11. } Paragraph structure						
	12. } Unity and development						
	13. Transitions						
SENTENCES	14. Perfection of structure						
	15. Punctuation						
DICTION & SPELLING	16. Vocabulary						
	17. Spelling						
FORM	18. Form of footnotes						
	19. Form of bibliography						
	20. Neatness and appear- ance of typescript						

COMMENTS:

[The following pages of an unfinished theme are intended to give you a concrete idea of the appearance of a research paper. Correct spacing, all types of footnotes, various methods of introducing quotations, and most of the items discussed in the manual under the finished manuscript are illustrated. You will use only one side of the paper for your theme.]

THE OUTER EDGE

The Role of Women in
Education on the Frontier

by

Stephanie Thomas Donne

Submitted in partial fulfillment of the requirements of English 110
at the College of Industrial Arts, Denton, Texas.

May, 1948

THE OUTER EDGE

As Frederick Jackson Turner points out in his earliest studies in Americana, "the frontier is the outer edge of the wave — the meeting point between savagery and civilization."¹ Beginning with the earliest pioneer movement in the newly formed English colonies and continuing, to a modified extent, to the present colonization of certain sections of Alaska, the method of growth of the United States has been the same. First, there is the pioneer, who depends entirely on the "range" for subsistence. Seldom owning the soil he occupies, he builds his cabin,

gathers around him a few other families of similar tastes and habits, and occupies [sic] till the range is somewhat subdued, and hunting is a little precarious; or, which is more frequently the case, till neighbors crowd around, roads, bridges, and fields annoy him, and he lacks elbow room...and, to employ his own figures he "breaks for the high timber," "clears out for the New Purchase," or migrates to Arkansas or Texas, to work the same process over.²

Next in the procession of civilization come the emigrants who purchase the lands, add field to field, clear out the roads, throw rough bridges over the streams, put up hewn log houses, with glass windows, and brick or stone chimneys, occasionally plant orchards, build mills, school houses, court houses, &c., and exhibit the picture and form of plain, frugal, civilized life.³

1. Frederick Jackson Turner, The Frontier in American History, p. 3.

2. J. M. Peck, A New Guide for Emigrants to the West (Boston, 1837) quoted in Harold Underwood Faulkner, American and Political History, pp. 234-235.

3. Ibid., p. 235. Faulkner gives a clear discussion of the financial difficulties which confronted the typical frontiersman if he wished to purchase land under the Land Ordinance of 1785, pp. 226-227.

The picture is completed with the coming of men of capital and enterprise who buy out the settlers, but, as the early commentator pointed out, a portion of the two first classes remained, improved their habits and conditions of life, and rose in the scale of society.⁴

The greatest initial obstacle for the pioneer was the long and dangerous journey across the plains and wilderness, but the indomitable courage and patience of the homeseekers never permitted them to doubt the wisdom of leaving established dwellings and kinsmen in the East to seek a new home and form a new culture. They brought their faith and household gods with them. "They trusted in an Old Testament God, a long-bore gun, and the big, wary dogs...that had watched the old doorway; they ran all day now beside the wheels, and they came to the fingers that snapped for them, and nuzzled adoringly."⁵ Self confidence, good humor, and a sense of destiny were constant companions.

The progress of the ox carts was only a mile and a half an hour, but nothing held them back....Lumbering, bogging, lunging up, crushing, protesting, the wheels came on. For the wheel is the shape that cannot stand still....Sounds went before the wagons, the jingle and drumming of the pots and kettles that dangled underneath the floors. There was the thick, inevitable plucking noise of the ox hooves trudging mud; sometimes the tired children cried, and sometimes a boy or a young wife would strum a banjo, playing William Riley and Sister Phoebe, and a man would sing, if he wasn't too tired, or a girl would sing. And always one deep strong voice or another called, "So-o-oh!" and "Gee there!" and "You, sir!" Command, backed with the laugh of the whip splashing the pool of air. Under it all the voice of ash and hickory, the squeal of the axle, the yielding of the wagon frame.⁶

In a study of the culture of the Western pioneers, it is necessary to consider many factors. The settlers were not the only purveyors of

4. Ibid., p. 235.

5. Donald Culross Peattie, A Prairie Grove, p. 141.

6. Ibid., pp. 140-141.

knowledge from the "old" states. Traveling preachers, singing teachers, schoolmasters, and other people of peripatetic nature were constantly visiting from community to community. One of the most eccentric but far-seeing in his knowledge of the future needs of the newly opened West was John Chapman, more widely known as Johnny Appleseed. As the pioneers passed his home and orchard on the banks of the Ohio, they were supplied with milk and butter, apples and honey, but most important, "sometimes a young apple-tree or two, always a small deerskin bag of seeds so that they could start their own orchards."⁷ When he learned that the pioneers were unsuccessful in planting, he spent the rest of his life in traveling throughout the West instructing them and "pursuing indomitably his self-appointed task of introducing horticulture to the wilderness."⁸

In the case of most family groups, however, women played the leading role in establishing the pattern of culture in the new community. Their participation in the newly assumed life was done with the wide open eyes of knowledge:

Women [*sic*] came to northern Illinois from the northeastern states just as she had been back home. She was not the barefooted serf of the squirrel hunters; dressed in preposterous modesty, dragging her heavy skirts over the unshorn turf, yet her eyes were not on the ground but looked levelly in the face of the future.⁹

Civilization took hold fast in the new communities.

On any spot where a few settlers cluster together...some enterprising proprietor finds in his section what he deems a good site for a town: he has it surveyed and laid out in lots, which he sells, or offers for sale by auction.... A storekeeper builds a little frame store, and sends for a few cases of goods; and then a tavern starts up, which becomes the residence of a doctor and a lawyer, and the boarding-house of a storekeeper, as well as the resort of the weary traveller: soon follow a black-

7. Francis C. Coulter, "An American Pioneer," House and Garden, 89: 104, March, 1946.

8. Ibid., p. 105.

9. Peattie, op. cit., p. 174.

smith and other handicraftmen in useful succession: a school-master, who is also the minister of religion, becomes an important accession to this rising community.¹⁰

It was usually with the establishment of the minister and school-teacher that a new settlement took on permanent form. It was then that the men could bring their womenfolk from the East, or, if their wives and families had accompanied them on the hazardous journey across the plains and wilderness, it was then that the women could think of themselves as possessing some of the boons of civilization which they had left behind and could at last settle down to a permanent residence in the new community.

Perhaps the greatest emotional need was for the consolations of religion. Before the erection of a permanent church, the traveling preacher or the circuit rider held meetings in the largest building in the community with the expectation that settlers would come from miles around. The itinerant parson was seldom disappointed. There were marriages to be solemnized, christenings to be performed, the dead to be memorialized. But most of all, the people came because hearing the word of God assuaged the homesickness which still held them.

The sawmill had a roof against the rain, but no sidewalls. You could sit in meeting and look right out in the woods.... They'd never seen white folks sit together so quiet and sober. When the dominie prayed, those heathen green trees hardly moved a leaf....The worst was when the dominie passed around a pewter plate of bread, saying, "Eat this, it is the Lord's body, given for you and for me," and when he gave out a fine pewter cup of wine, saying, "Drink ye all of this, it is the blood of our Lord shed to save you from your sins," something rang through the woods then....Cruel, twisted lumps came into the faces of the people. They must have recollected some church they went to back in the old states, with a graveyard alongside where a sister or brother, mammy or pappy was left behind....¹¹

10. Morris Birkbeck, Notes on a Journey in America (1818), pp.103-105, quoted in Faulkner, op. cit., p. 233.

11. Conrad Richter, The Fields, pp. 30-31.

Hand in hand with the desire for a meeting house and regular church services went the yearning for scholarship. Ames Township, established in Ohio in 1802, is typical of the early manifestations of culture in newly settled communities in the growing West. In spite of the usual deprivation of material things such as a varied diet and manufactured cloth for clothing, the people of Ames Township had schools, a library, and public worship almost immediately. The school was taught by Harvard graduates, and the "elevated character" of the instruction can be judged by the fact that at the close of the school term, two of the pupils spoke the dialogue between Brutus and Cassius from Julius Caesar by Shakespeare.¹²

The learning of the universities dominated the log school. Only the classics and the Bible had been thought precious enough to warrant space in the crowded Conestoga wagons when they crossed the plains. And so it was that Shakespeare, Milton, and the Latin and Greek classics were the books from which many a child of the frontier learned his A B C's. If many of them received little from the rarified atmosphere of scholarship which this regimen supplied, at least some few benefited and became the inspired orators and statesmen which the West produced in the following generation.¹³ The following account may be highly lyrical but probably comes as near the truth as we will find:

When his pap didn't have it at school, the boy read the Latin grammar. He learned that book inside out, what was the penult and antepenult; what was Bonus, good, and Piger, slothful; what were the five declensions and four

12. Harriet Connor Brown, Grandmother Brown's Hundred Years, 1827-1927, p. 88.

13. Robert D. Clark, "Influence of the Frontier on American Political Oratory," Quarterly Journal of Speech, 28: 282-9, October, 1942.

conjugations....Oh, the beautiful smell of a book! It had nothing else in the world like it. It was a door....Open the door and you were in a different world.... But the best were the strange flowering marks in the Greek Reader. Oh, those beautiful, slanted, pagan letters gave him a feeling he never could describe....Never could he rest now till he found the meaning of every Greek word he saw.¹⁴

The establishment of the "Coonskin Library" at Ames Township was typical of pioneer enterprise and determination in seeking the precious learning:

As all the settlers were poor, the question was how they could raise enough money to buy books. Esquire Samuel Brown was going East in a wagon and would undertake to bring the books back, but how were they to be paid for? Finally, Mr. Josiah True of Sunday Creek Settlement had a brilliant idea. Let people make their subscriptions in the form of peltries which Esquire Brown could sell in Boston and convert into Books!...Esquire Brown set out, finally, with about a hundred dollars' worth of skins. In Boston, Dr. Manasseh Cutler and the Reverend Thaddeus M. Harris helped him to select the books. He brought back about sixty well-chosen volumes.¹⁵

The excitement in the settlement was intense the night the books were brought in sacks on horseback and emptied on the floor of Captain Brown's cabin. As one of the descendants of a famous pioneer of the town comments,

I like to think that, living in the wilderness, Polly Brown had some chance to gratify her taste for reading, and that riding double to a ball at Marietta was not the only escape she had from her hard round of pioneer duties.¹⁶

Of no less importance to the settling-down process of a community was the few but long awaited and planned social gatherings to which people came from distant places. Men, women, and children of all ages gathered

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14. Richter, op. cit., pp. 162-163.
 15. Brown, op. cit., pp. 88-89.
 16. Ibid., p. 89.

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Index

A

- Abbreviations:
 - used in reference books, 11
 - used in typed manuscripts, 47-49
- Acknowledgment of indebtedness:
 - in note taking, 40
 - in preface, 44
- Adams:
 - Album of American History*, 25
 - Atlas of American History*, 25
 - Dictionary of American History*, 25
- Aids to Geographical Research* (Wright), 25
- Album of American History* (Adams), 25
- Alexander, *How to Locate Educational Information*, 28
- Alphabetizing:
 - of bibliography, 49
 - two methods illustrated, 17
- American Authors* (Kunitz), 22
- American Authors and Books* (Burke and Howe), 22
- Analytic cards, 7
- Apollo* (Reinach), 27
- Appendix, 49
- Art reference books, 27
- Atlas of American History* (Adams), 25
- Authority list, 29-30
- Author's attitude:
 - and rough draft, 43-44
 - and sentence outline, 41-42

B

- Baker, *Dramatic Bibliography*, 24
- Bartlett, *Familiar Quotations*, 22
- Bibliographic Index*, 11
- Bibliographical entry:
 - anonymous title, 49
 - author, title, and imprint, 33, 49
 - indentation of, 49
 - spacing of, 49
 - use of capitals in, 49
- Bibliography:
 - definition of, 30, 49
 - divisions of, 49
 - spacing of, 49
 - see also Working bibliography; Bibliographical entry
- Biographical dictionaries, 17-20
- Biography Index*, 17
- Book Review Digest*, 11-12
- Bookman's Manual* (Graham), 21
- Brackets, 8, 40
- British Authors of the Nineteenth Century* (Kunitz), 22
- Browsing, 6
- Bruncken, *Subject Index to Poetry*, 22
- Burke and Howe, *American Authors and Books*, 22

C

- Call numbers:
 - definition of, 3
 - for biography, 5
 - for fiction, 5
 - special symbols added to, 5
- Cambridge Ancient History*, 25
- Cambridge Bibliography of English Literature*, 20
- Cambridge History of American Literature*, 22
- Cambridge History of English Literature*, 21
- Cambridge Mediaeval History*, 25
- Cambridge Modern History*, 25
- Cambridge Natural History*, 27
- Card catalog, 5-10
 - analytic cards, 7
 - cross references, 6
 - kinds of entries, 5
 - Library of Congress cards, 7-10
 - types of subject headings, 5-6
- Card notes:
 - and plagiarism, 40
 - circled number identifying, 39-40
 - materials needed for, 39
 - method of recording, 40
- Catholic Encyclopedia*, 26
- Chapter divisions, 41
- Children's Catalog*, 29
- Choosing a subject, 1-3
- Classification of books, 3-5
- Columbia Dictionary of Modern European Literature*, 21
- Columbia Encyclopedia*, 17
- Congressional Directory, Official*, 18
- Contemporary American Authors* (Millet), 21
- Contemporary British Literature* (Millet), 21
- Contents, table of, 44
- Copyright date, 33(n), 48, 49
- Corporate author, 6, 48
- Craigie, *Dictionary of American English*, 17
- Cross references:
 - in catalog, 6
 - in reference books, 10
- Cumulative Book Index*, 16
- Current Biography*, 18
- Cyclopedia of Education* (Monroe), 29

D

- Date of publication, 33(n), 49
- Dedication, 44
- Devices:
 - in reference books, 10-11
 - introductory, 43
- Dewey Decimal Classification, 3-5
- Dictionaries, 17

- Dictionary of American Biography*, 18
- Dictionary of American English* (Craigie and Hulbert), 17
- Dictionary of American History* (Adams), 25
- Dictionary of Education* (Good), 28
- Dictionary of National Biography*, 18
- Dictionary of World Literature* (Shipley), 21
- Documentation:
 - indentation of, 45
 - need for, 40
 - of classical author, 45-46
 - of poetry, 45-46
 - of prose, 45
 - purpose of, 40
- Dramatic Bibliography* (Baker), 24

E

- Eastman, *Index to Fairy Tales*, 23
- Education Index*, 28
- Education reference books, 28-29
- Ellipsis marks, 8, 40
- Encyclopedia Americana*, 17
- Encyclopædia Britannica*, 17
- Encyclopedia of Educational Research* (Monroe), 29
- Encyclopedia of Modern Education* (Rivlin), 29
- Encyclopedia of the Social Sciences*, 25
- Encyclopedias*, 16-17
- English Literature* (Garnett and Gosse), 22
- Essay and General Literature Index*, 12-13
- Evaluation of research paper, 49, 51

F

- Familiar Quotations* (Bartlett), 22
- Fiction Catalog*, 23
- Firkins:
 - Index to Plays*, 24
 - Index to Short Stories*, 23
- Footnotes:
 - abbreviations in, 48
 - first footnote reference, 46-47
 - footnote page, 45
 - form of, 46
 - location of, 46, 46(n)
 - need for, 45
 - numbering of, 46
 - purpose of, 45
 - second footnote reference, 47-48
 - secondary source citation, 47
 - spacing of, 46
 - types of, 46(n)
 - use of, 45

G

- Garnett and Gosse, *English Literature*, 22
 Good, *Dictionary of Education*, 28
 Graham, *Bookman's Manual*, 21
 Granger's *Index to Poetry*, 22
 Grove's *Dictionary of Music*, 27
 Guide letters, 11
 Guide to *Historical Literature*, 24
 Guide to the *Best Fiction* (Baker and Packman), 23
 Guide to the *Study and Reading of American History* (Channing), 24
 Guide to the *Study of Medieval History* (Paetow), 25

H

- Hart, *Oxford Companion to American Literature*, 22
 Harvey:
 Oxford Companion to Classical Literature, 21
 Oxford Companion to English Literature, 22
 Hawkins, *Scientific, Medical and Technical Books*, 27
 History reference books, 24-26
 Home Book of Quotations (Stevenson), 22
 How to Locate Educational Information (Alexander), 28

I

- Illustrations, 44
 Imprint, 8, 33, 46(n), 49
 Index to *Fairy Tales* (Eastman), 23
 Index to *One-Act Plays* (Logasa), 24
 Index to *Plays* (Firkins), 24
 Index to *Plays in Collections* (Ottenmiller), 24
 Index to *Short Stories* (Firkins), 23
 International Index to Periodicals, 15
 Introduction to the *History of Science* (Sarton), 27
 Inter-library loan, 34
 Introductory devices, 43
 Italics:
 for foreign words, 48
 form of, in manuscript, 33

K

- Kunitz:
 American Authors, 22
 British Authors of the Nineteenth Century, 22
 Twentieth Century Authors, 21

L

- Larned:
 History for Ready Reference, 25

Literature of American History, 24

- Length of paper:
 time limit, 1, 2, 37
 word limit, 2, 37
 Library of Congress cards:
 explanation of contents of, 7-10
 use of, in working bibliography, 31, 33
 Library of *World's Best Literature* (Warner), 21
 Literary reference books, 20-24
 Literature of *American History* (Larned), 24
 Logasa, *Index to One-Act Plays*, 24

M

- Magazines:
 and bibliographical entry, 47
 and working bibliography cards, 31, 32
 indexes, 14-16
 Manuscript:
 and color of typewriter ribbon, 44
 footnotes in, 45-49
 pagination of, 45
 paper for, 44
 spacing of, 44-45
 Millet:
 Contemporary American Authors, 21
 Contemporary British Literature, 21
 Monroe:
 Cyclopedia of Education, 29
 Encyclopedia of Educational Research, 29
 Music reference books, 27, 28
 see also Tables I and II, 19-20

N

- Narrative and *Critical History of America* (Winsor), 26
 New *Larned History for Ready Reference* (Larned), 25
 New *Schaff-Herzog Encyclopedia*, 26
 New *York Times Index*, 13
 Newspaper reference, 13, 47
 Nineteenth Century *Readers' Guide*, 15
 Note taking, see Card notes

O

- Objective:
 final, 41
 tentative, 2
 Ottenmiller, *Index to Plays in Collections*, 24
 Outline:
 preliminary, 35
 sentence, 41-42
 tentative, 35-36
 Oxford *Companion to American Literature* (Hart), 22
 Oxford *Companion to Classical Literature* (Harvey), 21

- Oxford *Companion to English Literature* (Harvey), 22
 Oxford *Companion to Music* (Scholes), 28
 Oxford *English Dictionary*, 17

P

- Paetow, *Guide to the Study of Medieval History*, 25
 Pageant of *America*, 26
 Pagination:
 of magazines, 11
 of preface, 44
 of theme, 45
 Parenthesis, 40
 Parker, *Who's Who in the Theatre*, 24
 Place of publication, 8, 33(n), 49
 Plagiarism, 40
 Poole's *Index to Periodical Literature*, 15
 Preface, 44
 Primary material, 2-3, 37
 Publisher, 8, 33, 49
 Punctuation:
 of completed bibliography, 49
 of footnotes, 46
 of poetry, 45-46
 of prose, 45
 of working bibliography, 33

Q

- Questions, 35
 Quotation marks, 33, 40, 45
 Quoted material, see Documentation

R

- Religious reference books, 26
 Reader's *Guide to Periodical Literature*, 14-15
 Reinach, *Apollo*, 27
 Rivlin, *Encyclopedia of Modern Education*, 29
 Rough draft:
 materials for, 43
 revision of, 44
 use of card notes for, 43
 writing techniques in, 43-44
 Rue, *Subject Index* series, 29

S

- Sarton, *Introduction to the History of Science*, 27
 Schaff-Herzog, *New Schaff-Herzog Encyclopedia*, 26
 Scholes, *Oxford Companion to Music*, 28
 Science reference books, 26-27
 Scientific, *Medical and Technical Books* (Hawkins), 27
 Secondary material, 2-3, 37
 Secondary source citation, 45, 47
 Sentence outline:
 and author's viewpoint, 41-42
 definition of, 41

Series note:

- on catalog card, 8
- on working bibliography card, 32

Shipley, *Dictionary of World Literature*, 21

Slugs, 36

Smithsonian Scientific Series, 27

Sobel, *Theatre Handbook*, 24

Social science reference books, 24-26

Spacing:

- of bibliographical entry, 46
- of footnotes, 46
- of passages of verse, 45
- of prose passages, 45
- of text of theme, 45
- of typewritten sheet, 44-45

Standard Catalog for High School Libraries, 29

Stevenson, *Home Book of Quotations*, 22

Subject headings:

- added on Library of Congress cards, 9-10
- in choice of subject, 3
- in reference books, 11
- on catalog card, 5-6

Subject Index to Books (Rue), 29

Subject Index to Poetry (Bruncken), 22

T

Table of contents, 44

Theater and drama reference books, 24

Theatre Handbook (Sobel), 24

Title page, 44, 53

Titles, 33

Twentieth Century Authors (Kunitz), 21

Typewriting rules, 44-46

U

Underlining:

- form of, in manuscript, 33
- of titles, 33

Union List of Serials, 15-16

Universal Jewish Encyclopedia, 26

V

Van Nostrand's Scientific Encyclopedia, 27

Viewpoint of author:

- and rough draft, 43-44
- and sentence outline, 41-42

Volume number:

- in Wilson Company indexes, 11
- of periodicals, 11, 31-33

use of Roman numerals for, 46-48

W

Warner, *Library of World's Best Literature*, 21

Webster's Biographical Dictionary, 18

Who's Who, 19

Who's Who in America, 19

Who's Who in the Theatre (Parker), 24

Winsor, *Narrative and Critical History of America*, 26

Working bibliography:

- definition of, 30-31, 49
- difference between, and completed bibliography, 35, 49
- for book, 32-33
- for encyclopedia, 33
- for periodical, 33
- method of procedure in, 8, 10, 31-35

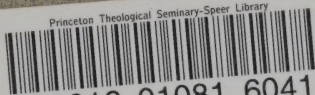
use of circled number in, 33, 39-40

use of contents notes in, 33, 34

Working record, iii

Wright, *Aids to Geographical Research*, 25

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